







# ILLUSTRATED JOURNALISM





# ILLUSTRATED JOURNALISM

*A Practical Manual*

by

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"Facts and How to Find Them";  
"How to Find Ideas for Articles";  
"The Free-Lance Journalist";  
"Plot Making for Fiction Writers"; etc.

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## PREFACE

A cynic once wrote that "experience is the name which men give to their own mistakes," and we certainly profit not only by learning from our own early failings, but also in learning from the experience gained by others.

All of the information in this book has been learnt the hard way . . . the only worth-while way. Here is no mere academic theorizing, or patronizing counsel of perfection. If I tell you not to do such a thing, it is not because I am one of those infallible experts who never seem to make a mistake, but because I probably made the same mistake many times until I learnt at bitter cost, the right way, the way which brings the editors' cheques and not the rejection slips. And I'm still learning.

If you study this book well, and apply its lessons, you can absorb in a short time, what others have taken many years to learn. Then we can go forward together to harvest the fertile and unbounded fields of *Illustrated Journalism*.

The intelligent reader will hardly need to be reminded that any prices or salaries mentioned are those ruling when this book went to press. In a constantly changing post-war world, such prices are liable to fluctuation.

June, 1946

WM. A. BAGLEY.

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## INTRODUCTION

When illustrations were laboriously engraved on wood the average author and journalist could rightly leave a specialist's work to the expert. When photographic illustrations were few and cameras uncertain in their action, the writing man could still leave the matter of illustration entirely to those specially trained for the job.

But the world moves on. Illustrated journalism, once derided by the snobs, has come to stay. The writer can react in two ways. He can say "one man, one trade" and concentrate solely on his writing, or he can participate in illustrated work, too, thus increasing his chances of acceptances and also his fees.

Even those who do not actively take or make illustrations must know something about how these are made and used. The desire of many a free-lance is to become an Editor, not necessarily of a nationally known magazine, but perhaps only of a "House" journal. How is he to run the magazine efficiently if he knows nothing about illustrations?

The writer of technical books must be able to select suitable illustrations. Hannen Swaffer, surely one of the greatest living *journalists* once "did" the pictures for the *Daily Mirror*. The fiction writer seldom illustrates his own work but he should take an intelligent interest in the work of the collaborating artist. After looking over the artist's originals for a book illustration one woman writer of children's stories asked: "Why have you painted the faces blue?" The artist was staggered to find that anyone connected with the Press did not know that the blue marking was where a mechanical tint was to be applied to line engravings.

There are innocents who submit sepia-toned photographs because they have seen them that colour in the magazine pages. There are beginners who are hurt to find that the big photograph agencies will not do business with them. There are those who are oblivious to the wealth of illustration material which is theirs almost for the asking. There are those who have tried to understand these and similar things but have failed to find the information in the compass of one handy book.

It is for these that this book has been written. Here, condensed between two covers you will find what has taken the author many years of full-time free-lance experience to learn: the sort of pictures to take; their size and style; how they are prepared; how reproduced; how indexed and dispatched; the work of agencies;

where free prints are obtained — and much other practical information.

This is not a technical book on photography, commercial art and process engraving. You will find several books on the subjects on the booksellers' or library shelves, and I heartily commend them to your further reading.

The chapters on graphic art should be noticed. In far too many books and articles on illustrated journalism the discussion of hand-drawn diagrams and illustrations is often completely overshadowed by the more obvious discussion on photographs. The term *Art Editor* (now often replaced by *Picture Editor*) is a relic of the days before photography was much used, and when art editors dealt with graphic artists and wood engravers.

This book is chiefly for the enterprising free-lance who wishes profitably to combine typewriter and camera, and who may even consider becoming a staff man. It will also prove useful to the photographer who wishes to write paragraphs and the like, around his photographs. It should interest photographers and artists who have to collaborate with writers. And, as already mentioned, this book should also interest everyone connected with the Press even though they be not active illustrators.

As the MSS. of this book is being completed, the following appeared in the *Newspaper World*, as a leading article, and is quoted with acknowledgments.

## Pictorial Journalism

Few of the hundreds of newspapers and periodicals published in this country do not use pictures. At least six depend mainly on pictures to report and interpret events.

The trend by the British Press towards the wider use of pictures in the years before the war was undoubtedly stimulated by increasing public demand. With the return to newspapers and periodicals containing more pages the use of the picture technique in journalism will be given even more extensive scope than hitherto. The space which has had to be given to pictures in the Press during recent weeks to bring home to the public the present state of German towns and the degradation to which the Nazis sank in the conduct of such concentration camps as Buchenwald is only one of the many war-time proofs of the important role of the picture in modern journalism. There are signs that British and American picture agencies are well ahead with their plans to supply the increased demand which is anticipated and that there will be some keen competition. Developments in photographic technique and the expansion of the services for transmitting pictures speedily from one part of the world to another will also have repercussions on the extent—as well as the purposes—to

which pictures will be used after the war. The trained Press photographer will certainly be in demand. Consideration might usefully be given by the Press to the possibility of the demand for photographers outstripping the supply and how any such development can be averted.

This book is being written and produced during an inevitably unsettled end-of-war period. As a consequence, since new journals can be expected to crop up, and old ones revived and rejuvenated, few magazines and journals have been mentioned by name in this present book. What prices have been mentioned have been based on those obtaining in the immediate pre-war period. The reader can, of course, make the necessary adjustments.

The majority of the illustrations have been made by the author.





# ILLUSTRATED JOURNALISM

## CHAPTER ONE

### IT PAYS TO ILLUSTRATE

#### Many Means to One End

*Journalism* is, by actual meaning of the word and its normal usage, a day-to-day affair, always changing, always seeking something new. For many years past the trend of popular journalism has been towards illustrated articles, and the free-lance who wishes to keep abreast of the times must realize that the artist (graphic or photographic) and the writer have much in common. Both seek to "put over" information and ideas. The fact that one uses the medium of pictures and the other the medium of words is quite by the way. Logically one could claim that the art of reading and writing is quite an artificial thing, whilst illustrations, though more natural, are still based on certain conventions and optical illusions (since no-one can accurately represent three dimensions on a piece of paper with only two dimensions). Possibly the employment of actual demonstrators and lecturers is, in theory, the ideal way of disseminating knowledge though this has obvious practical limitations. Radio news-readers and commentators are just as much "journalists" as those who actually write, whilst it is well-known that many reporters telephone most of their stuff, just as many authors dictate their work.

The poet and the musician, too, speak a message, though their finest and most subtle "language" is often understood only by the discriminating with educated ears, though martial music has a decided appeal to the masses.

The *essential* difference between the writer, artist, orator, demonstrator, poet and musician is a comparatively minor matter of different means to achieve the same end. Radio and television work is an interesting matter for a journalist with an eye to the future, and may well form the subject of another book. Poetry and music are, of course, rather too "precious" for every-day rough and tumble practical work. (Incidentally quite a number of writers are keen musicians). This leaves us with the writer and the artist and, to come from the general to the particular, it may be affirmed quite definitely that these two branches of art are very closely bound up in modern press work. The Institute of Journalists admits Press artists and photographers on equal rank with writers.

## Rivalry or Co-operation

Granted, then, that the two branches have much in common we have to decide whether the modern trend for intensive specialization shall separate the two. In the old days a literary man was usually an all-round practitioner, writing fiction, poetry, drama, essays, political squibs, satire, and the like with equal ease. Nowadays such all-round ability is not often met. But, although some writers ultimately become specialists, journalism still remains a trade or profession where, subject to giving the public what it thinks it wants, one may freely express one's individuality. As we shall see in the chapter on graphic drawing many men need both pen and pencil to express themselves adequately.

## No Need to be an Active Photographer

It might be objected that the taking or making of illustrations demands a high technical skill the writing man does not possess. This objection, however, is easily overruled.

It is not at all necessary to be a practical photographer or artist to be able to submit illustrated articles. Indeed, if one *is* an accomplished photographer it is often necessary to enlist outside help. As will be fully detailed in subsequent chapters, illustrations may be obtained (among other sources) from private photographers (amateur or professional), the publicity departments of film studios, business concerns, etc.; from museums and art galleries; from various Societies and Institutes; from illustrations in private hands, and many other sources. One writer, to my certain knowledge, placed hundreds of photographs, not a single one of which he took himself.

## Increased Acceptances

But, leaving aside all theoretical considerations, it is a well-proved fact that, in modern free-lance journalism the camera-journalist has a better chance of getting his work accepted than one who ignores illustration.

Naturally an unusual article has a better chance of acceptance than a hackneyed one but if it is too unusual it may be difficult to illustrate well. The present writer has several early efforts—quite good factual articles—wasting away in his files because they will not illustrate. In quite a number of cases, an editor replying to my suggestion for a proposed article had replied, in effect: "I like the idea, but will it illustrate well?"

## Obtaining Illustrations

In some cases, as just admitted; the article would not illustrate

well, and was, therefore, abandoned. In most cases suitable photographs were obtained : in a few cases with great difficulty. One particular case I remember quite well. It was an article on amusement park machinery for an Amalgamated Press part-work, *Wonders of World Engineering*.

A busy morning spent in and around Fleet Street visiting the numerous photographic agencies produced a couple of photographs showing switchback railways in course of construction or repair. Much correspondence with agents and manufacturers of machinery in this country did not produce anything usable : those prints which *were* sent were of general fun-fair scenes and crowds, or mere publicity and ballyhoo subjects. I wanted pictures of the *machinery*. Eventually I tried American sources, and was rather luckier here, though much time and money were spent in contacting the right people. Somewhat encouraged, I tried Continental firms and secured a few more prints. These I submitted to the Amalgamated Press editor who made a selection and, when paying the fee for the text, included an extra amount for "assistance with photographs." Fortunately the whole job was worth-while financially, in spite of the extraordinary trouble in getting the illustrations. With quite a number of proffered contributions (all of good standard) to pick from, it is hardly likely that the editor himself would have gone to unnecessary trouble to locate out-of-the-way photographs for my unsolicited offering. The photographs sold my article and enabled me, later, to contribute to another part-work issued by the same firm.

### The Case Against Illustrations

It would be unfair if, in this eulogium of illustrated journalism, one ignored the claims of the opposite camp. For, it is to be admitted, there are many who are not keen on illustrating their own work, some believing that illustrations are at variance with or prejudicial to literary work whilst others believe that illustrations are work for the artist, and the editor is the man to unite the twain.

One writer who has set his face against illustrating his own articles says that to take good photographs—really good ones—is a whole time profession in itself, nor is the equipment cheap if a man is to be able to do all kinds of work in all kinds of conditions.

True ! But the writer of this book will never urge the amateur photographer to compete against the professional. Whilst there are some subjects reserved for the professional and his expensive box of tricks, there are thousands of subjects which can be taken by anyone who is willing to master the working of a simple inexpensive camera.

The outside writer (the free-lance) should never forget that his function is to fill in the wide gaps between staff work and specially ordered work. In fact, I conceive the correct observation of this rule to be the alpha and omega of *free-lance* work.

Another writer who is against illustrating his own work states that the illustration fever is detrimental to good journalism. He calls to his aid the now ancient observation by the late Lord Salisbury who, commenting on the appearance of a certain paper, said: "Mr. Harmsworth has already produced a journal for people who could read but not think: now, I observe, he is publishing one for people who can see but not read." He further claims, with some justification, that some papers pander to a great illiterate moron public, terror-struck with any considerable amount of "solid" reading-matter, and who require pictures—usually only semi-relevant to the reading matter, to "lighten the page." He also adds that the best journalism, e.g., in *The Times*, is unillustrated, and that journalists should, in their own interest, repel "infiltration" by photographers and artists.

### A Fallacy

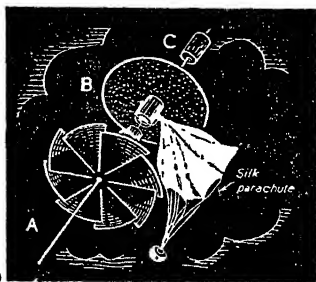
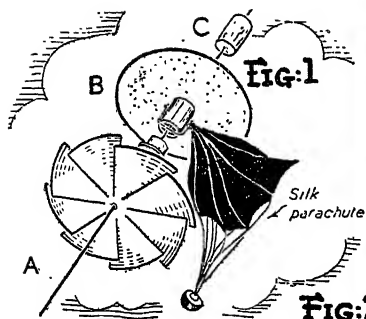
The fallacy of the foregoing is that it would have us believe that what is true of a small part of the Press is true of the whole. It is quite true that such scatterbrain magazines as described by the critic do exist. In fact you can't escape them! No doubt they serve their purpose. I will not moralize nor wax philosophical but will merely remark in passing that thousands of men and women are condemned to spend eight or so hours a day at monotonous and uncongenial work. They are not necessarily morons if after work they forget, for a few hours, the shop or factory in looking over leggy pictures of the current Hollywood favourites, or have columns of type broken up by pictures.

Quite possibly what our critic alleges to be a modern fad is really only the consummation of an old desire made possible by technical advances in block-making. In grandfather's days all blocks were laboriously engraved on wood by hand from hand-drawn illustrations. Small wonder that so few illustrations were used. Even a small wood engraving took about ten hours to produce. A "zinco" of equivalent size can now be made in less than an hour.

Nowadays, as we see in Chapter Seven, blocks are more easily made and further developments may be expected.

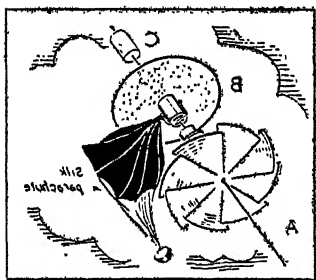
### Supply What Is Needed

When in Fleet Street, do as Fleet Street does. If the demand is for illustrated work—then supply it. Yours is not to reason why.



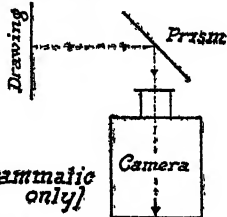
Here is the original drawing.  
If photographed in the usual way—

the glass negative would appear thus. Suppose a print on sensitized metal be made, and this be made into a block, as described in the text — — —



A "pull" made from such a block would reverse, thus.

**FIG. 3**



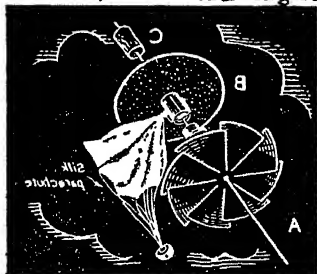
[Diagrammatic only]

As a consequence the original drawing is first photograph

**FIG. 4**

is to

do please  
litor will



**FIG. 5**

through a prism (i.e. as seen, reversed, in a mirror negative would appear as above. A block made from something a negative would give a correct reproduction. The etched, special will remain as raised metal (to be blackened by ink). The black parts will be etched away. made, and so graphic mer-

s type of shop

But hold on! Is the demand for illustrated work? In most magazines—yes, but in some newspapers and reviews—no.

Quite possibly some of the best contemporary writing is in the largely unillustrated *Times*, the other great newspapers and the monthly and weekly reviews. You would not be so foolish as to send illustrations where they are not generally used. The freelance, however, does most of his work with the illustrated magazines and newspapers.

It should not be forgotten that a picture is often a more logical way of illustrating something than a word-picture. You will forgive me for resurrecting that alleged Chinese proverb: "A picture is worth a thousand words." This is very true in technical journalism. In fact some things can hardly be described without pictures or diagrams.

It is really unfair to derate pictorial journalism as being fit only for illiterates. Pictures speak a universal language. Pictures will help sell your articles. Pictures will increase your literary earnings.

•

## CHAPTER TWO

## SOME PRELIMINARY CONSIDERATIONS

**Trouble-Free Photography**

It was promised that this book would not deal with such questions of technique as will be found existing in the dozens of popular works on photography (and this includes the excellent manuals and leaflets put out by manufacturers). In any case it is assumed that one can take simple photographs, just as it is taken for granted that the journalist can *write*.

Nevertheless there are some elementary points of technique we must clear up before advancing to more detailed matters.

Many people still harbour the illusion that to be a photographer one must have an expensive camera, a dark-room with messy chemicals, and an expert knowledge of technique. This may be so for the professional Press man, but it certainly does not apply to the free-lance wishing to illustrate his own articles or to make a sideline of selling photographs. Modern film tends to be more and more trouble-free. It is not absolutely necessary to develop and to print from your own films but even if this is decided upon, there are modern film developing tanks working on the "time and temperature" system which eliminate both dark-room and possibility of human error.

Chemicals are now neatly packed into little standard-size tablets or concentrated solutions, thus obviating much measuring.

Far more important than striving after technical perfection *is to know what to take*.

Whilst technically poor prints are of no use anywhere, do please remember that, if the subject is interesting, the art editor will readily forgive minor technical faults and artistic failings.

**You Press The Button . . .**

The ordinary D. & P. chemist is good enough for the average snapshotter, but the camera-journalist often requires something a little better. He may want negatives intensified or reduced, special enlargements made, retouching done, copy negatives made, and so on. There are, in central London, many fine photographic merchants who will do this work intelligently and this type of shop



will also be found in large provincial towns. In smaller towns one can often find a professional photographer who, in spite of the mass-production methods of the D. & P. chemists, does amateurs' developing and printing, or, even if he doesn't, might co-operate with a camera-journalist where special work is required.

One does not save a lot of money in developing one's own films (though one often saves considerable time when a negative is wanted in a hurry), but considerable money is saved by doing one's own enlarging. An enlarger may cost ten pounds or so, but it soon pays its way. Before buying an enlarger the present writer spent quite five shillings a week on enlargements.

## Your Camera

It is a fallacy to assume that an expensive camera will *automatically* take better pictures. In fact, until one has mastered all the "gadgets", one often produces pictures inferior to those taken with a simple box camera. The prospective camera-journalist might well ask: "What is the best camera?"

There is no such thing as the "best" camera. It all depends on what you want to take; how much you take; the price you can afford, etc. As a schoolboy, the first camera I had was a No. 0 *Brownie*. Some of the pictures taken with it are still in my files, and have proved to be most useful for illustrating topographical articles. This goes to prove that quite useful, if limited, work can be done on the simplest camera.

Most of the present writer's photographs which have been extensively used to illustrate his own articles have been taken with a camera costing (pre-war) about £4 10s. 0d.

A friend of the writer's won a valuable prize in a photographic competition with a camera which "cost" 160 cigarette coupons. However, the camera-journalist needs something a little better otherwise he will have to forgo taking more difficult subjects requiring a more versatile camera. If he or she has been a photographer for some time, opinions will have been formed as to which is the most suitable type for personal requirements. It is quite possible that, when things become more settled, the miniature camera, usually of foreign make, which was popular (if expensive) before the War will eventually be brought down in price. This type is easily carried and is economical with film.

The pressman's "reflex" (4.5 focal plane) is very handy. As readers may know, this has a hood, and by looking in it, a brilliant, full-size view may be obtained. The disadvantage is that it has to

be held waist high, in which position it is difficult to take fast-moving sports subjects or to watch the expressions on the subject's face. Direct vision finders are better.

The photograph agency man often needs a "Long Tom" with a focal length from 40" to 60". For example, on VE day, an agency man, by using a 48" camera, secured a splendid picture of the King and Queen on the balcony of Buckingham Palace.

## Stock

Plates (or film packs) are for the camera-journalist (as distinct from the mere amateur snapshotter) easiest to handle. If a roll film is used and No. 1 picture is urgently required it means either recklessly firing off the other seven or so or wasting them altogether. Plates can be sent, undeveloped, to newspapers or agencies by fast train (perhaps even by air) if one has a really urgent and exclusive item. This procedure is described in the next chapter.

## What is the Best Size ?

A quarter plate is generally regarded as the best size for the work in question though  $3\frac{1}{4} \times 2\frac{1}{4}$ " *negatives* (though not *prints*) will suffice. The growing popularity of the miniature camera may upset this convention.

The present writer has a reflex camera taking square pictures, and has often sent out  $6 \times 6$ " square enlargements to most editors' satisfaction. It must be admitted that a square shape is not very pleasing aesthetically but, when enlarging, the present writer usually trims the picture so as to make either a vertical or horizontal rectangle. As we will see elsewhere, blocks are often made of odd shapes—long narrow strips, ovals, circles, etc. The matter of this rests with the editorial make-up man. Always submit your prints on a stock size paper.

## Black and White Only

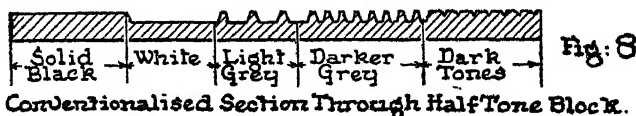
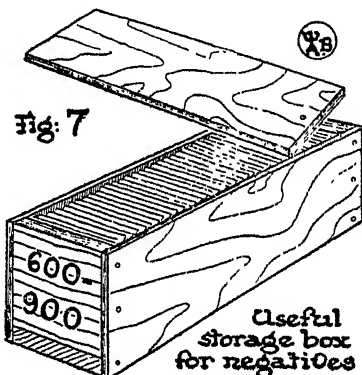
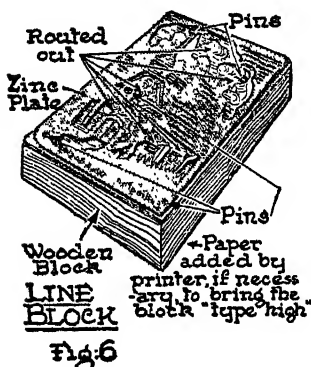
There is only one type of print you can safely send to the Press—the black and white glossy bromide. Sepia-toned prints must never be sent.

Many photographic artists (like graphic artists) find that a matt-surfaced paper gives more subtle graduations of tones, since the minute ridges and furrows break up the too solid masses of tone. Matt-surface prints do not give such good reproductions as glossy bromides, and should not, therefore, be sent. Remember that some

"artistic" photographs are an end in themselves. A Press photograph is but a link in the chain.

Prints, of course, must be sharp, i.e., there should be no blurred outlines in the main subject. Backgrounds are sometimes purposely put out of focus. A sharp print is not necessarily a harsh one. Soot and whitewash prints do not make attractive reproductions.

A glazed surface makes a better block. Glazing is easily and cheaply done with a squeegee and ferrotype plate (see any manual



of photography for instructions). It is not essential to glaze, however. Many workers adopt a paper which has a sufficiently high glaze.

### Large Prints are Best

Under no circumstances should little contact prints be sent. They are generally too small for editors and block-makers to handle with convenience, and some are almost sure to get lost among the litter of papers on the editor's desk.

Another advantage of the large print is that if any "artists work" is required thereon, it is much easier to do this on a large print than to do it on a small print. The photograph retoucher does not

fancy himself as a miniaturist. He often uses an air brush, and for its successful employment, a reasonably large working surface is desired.

Then there is the human psychological factor to consider. Large prints *look* good and prosperous. Little prints look mean. They do not do justice to the subject.

The usual pre-war custom was to submit whole-plate prints to the newspapers and half-plates to the magazines. On seeing some of the tiny reproductions amateurs are tempted to think that small prints will suffice. It *is* possible to work from small prints. They can be enlarged on the block-maker's easel, but, for technical reasons, better blocks are obtainable when made smaller than the original.

The agencies usually supply 10" × 8" prints, and very impressive they look. The outside contributor, however, will be doing very well if he sends half-plate enlargements ( $6\frac{1}{2}" \times 4\frac{3}{4}"$ ).

A photograph may be made to appear larger by omitting the usual white border.

In a few cases you may be able to send contact prints saying that enlargements of any likely to be used will be submitted on request, but this informality is generally for the man who is well-known to the editor. I do not recommend the practice for the beginner.

## The More The Merrier

Wherever possible, it is usual to submit more prints than are likely to be used, since every editor likes to be able to make a choice. Try to include both vertical and horizontal pictures, as this helps the lay-out man.

When both horizontal and vertical pictures are sent, the lay-out man has the opportunity, if needed, of varying the look of his pages.

There is no limit to the number of prints you may submit with an article *provided they are relevant* to the subject. It should be clear to the editor that you are letting him have the pick of the best. You must never let him sift the grain from the chaff. You, yourself, must do that before you submit the prints. There are many cases where it is a simple matter to send six times as many prints as may be actually needed, though there are equally as many cases where it is difficult to get a sufficiency of relevant prints.

It is, of course, fallacious to imagine that the more illustrations one sends, the more will be used and so the greater the fee. There is a limit to the number of illustrations which can be carried. The

writer-artist may find that those journals which pay by the page will somehow manage to cram in *all* his illustrations, printing them very small, so that the writer is no better off financially. In fact he is worse off. Just as the journalist proper studies word-lengths of his prospective markets, so must the artist study the number of illustrations generally used by different journals.

One observer alleges that whilst men have a tendency to over-illustrate. women (despite their love of picture papers) usually under-illustrate.

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## CHAPTER THREE

## THE MARKET FOR PHOTOGRAPHS

## Market Study Essential

In many ways pictorial journalism and article writing run on similar lines. In both cases there is the same need for topicality, new slants, and fresh ideas.

Just as a successful free-lance studies at least half a dozen back numbers of each paper to which he thinks of contributing and *regularly* studies a number of papers, so must the photographer learn to gauge each art editor's requirements. In other words *market study* is as important in pictorial work as it is in literary work. It stands to reason that there must be some market-study in the successful selling of photographs. If "anyone could do it," the market would be glutted in a few weeks.

Such is the simplicity of the modern camera and so great is the latitude of films that, thanks to the D. & P. merchant, one simply cannot help getting a fair number of good prints. It seems much easier to get a good photograph than to write a good article. Why, then, is the photographic market not glutted?

It is glutted—but with the wrong stuff!

## Acceptable Photographs

The successful photograph is one which popularly appeals to a wide circle of readers, and has not limited personal appeal. The cheque-winning photograph:

- (a) Shows, vividly, something or someone in the news.
- (b) Has human and popular appeal.
- (c) It tells a story, or has an educational value.

To the usual "Nose for News" the enterprising journalist should cultivate an "Eye for News."

A flat portrayal of the actual leaves nothing subtle to excite interest. This point is also brought out in hand-drawn illustration. There are plenty of artists whose work is of perfect draughtsmanship but which fails to attract, whilst others whose drawing technique is far from perfect, succeed in winning editorial approval. In fact many clever commercial artists purposely adopt an *apparently* careless line. That is why an exhibition photograph which won a gold medal for its technical and aesthetic value might be turned down

by an art editor of a popular paper. This editor judges the photograph by its *commercial* value.

The above three points are elaborated further on in this book.

### Avoid Clichés

The journalist, if successful in the writing part of his business will be well on the way to applying the lessons there are to be learnt to the artistic side. There are clichés in pictorial work just as there are in writing work, and these must be avoided. A picture editor once commented in the *Writer* magazine on some of these pictorial clichés, with their exasperating captions, e.g. :

Girls playing leapfrog on the sands ("Over she Goes").

Holiday-makers scanning the horizon ("Ship Ahoy !").

Holiday-makers strolling along the Prom. ("A Line from Blackpool").

A timid toddler about to bathe ("His First Dip").

A youngster making a sand-castle ("King of the Castle"), or looking apprehensively at a crab, etc.

Two girl hikers stopping to renew their make-up ("Road Repairs").

Ditto, in rather abbreviated shorts ("Off the Beaten Track").

Ditto, with cow ("Beauty and the Beast"). (In any case, the cow is often more intelligent-looking than the simpering Miss).

Other hackneyed subjects are : feeding the pigeons in Trafalgar Square, the polar bears in the London Zoo, stereotyped views of Durham Cathedral, Dunster, etc., which art editors have seen thousands of times.

These are but a few of the items which cause art editors to go grey or bald. True some of these pictures are still published, but usually only because nothing better is obtainable.

### The Chief Markets

In the following pages we classify some of the chief markets for the camera-journalist. In general it may be said that the beginner will usually find more acceptances when the photographs are sent to illustrate definite articles but it is assumed that many readers will, at times, like to submit pictures alone on their own merit. The following advice has, therefore, been made comprehensive.

#### (1) NEWS PICTURES

These are usually the work of the staff man and show definite current news items—sports events, visits of famous people to various places, train smashes, etc. These are definitely *news* pictures. In

fact most of them were taken a few hours previous to your seeing them.

To attempt to compete, as a lone hand, against the news photographer, is to ask for disappointment. Apart from his superior equipment (which apart from his camera, etc., includes fast cars and aeroplanes, exclusive telephone lines, and telephonic or radio transmission) he has the advantage of being a member of a well-planned organization with facilities for photographing certain incidents barred to the outsider. In any case, Press work of this kind is a nerve-racking if exciting business and leaves no time or inclination for other work. This is the free-lance's opportunity. Indeed, it is his function. Were it otherwise, the free-lance would be a mere hanger-on and cadger instead of having an honourable and necessary place in journalism.

### Scoop !

It is quite possible, however, that once in a while you might accidentally come across something of white-hot pictorial topicality.

Never be without a camera. There are modern cameras which can literally be described as "vest-pocket" cameras.

It *does* happen that free-lances are about when people are assassinated, trains crash, famous buildings are gutted by fire, etc. If this sort of things comes your way you must act quickly. If you are a Londoner you can go straight to the agency offices, but if you are a Provincial, this is what to do.

'Phone up the nearest main line railway station, and enquire what time the next train leaves for London. Then send a telegram to a news agency (you should memorize the names and telephone numbers of the more important) worded something like this: "Airliner crash. Please meet plates guard Huntingdon train arrive Kings Cross four nineteen. Higginbotham." Pack the plates with your name and address, mark the package "Enclosed plates for developing. OPEN IN DARK ROOM ONLY," and, according to the time you have available, an account of the happening. It's just as well to add a note of what film or plate you have used. Mark the packet "fast panchromatic" or "ortho," or whatever stock it is. Seek out the guard, tip him, and then hope for the best. The agency will, if interested, send a boy to collect the films; then will develop them and get prints circulated in double-quick time. They will take 50% of the fees but, if the picture is as good as it ought to be, the increased sales will make it worth while.

It may be necessary to put the packet on the train and then 'phone or send a telegram to the agency. Instead of asking the agency's man to meet the train (rather an assumption if you are



unknown to them and if your photographs are not exactly "white hot") address the packet to the agency, c/o the London terminus, "to be called for." Less important negatives can be sent by express post. Make yourself acquainted with postal regulations and rail postal services.

When the picture is topical, send out several copies at once. If the picture appears in the *Daily Howl* on Monday, the *Daily Moan* will not want to print it on Wednesday, though it may probably care to print it on Monday, too.

### A Side Opening

Although you cannot consistently compete with the professional news photographer there are plenty of side openings left for the free-lance.

Many of the more progressive provincial weekly newspapers are normally following the lead given by Fleet Street in using more pictorial matter, and quite a number use at least half a page of pictures a week. These smaller papers like to obtain free material, of course, and often obtain photographs of local weddings and social events from local photographers who provide them free of fee for the sake of the advertising value of the acknowledgment. These fellows, however nimble they may be in their studios, are usually hagridden by the "ready in a week" complex, and are rarely infected with the rush and dash required by a Press man. Consequently their pictures are often "stale" by the time they are submitted.

Editors of smaller papers not retaining their own cameraman may often be persuaded to appoint an enterprising local free-lance photographer as a kind of "Minister Without Portfolio." The fees may be rather small, but it's many a mickle that makes a muckle. A 3/6 or 5/- fee may be small beer, but if one obtains this half a dozen times a week, fifty-two times a year, it accumulates into a respectable sum, and, of course, there are few, if any, travelling expenses involved.

### Ideas are worth Money

There are certain subjects which for various reasons you yourself cannot take, but which might well be tackled by a staff photographer. Some newspapers and magazines, also the news-reel companies, pay for ideas and "advice" only. If you have a good idea for picture, get in touch with the art editor.

## (2) TOPICAL AND SEASONAL PICTURES

These comprise a good proportion of published pictures, and include such seasonable events as ploughing, harvesting, camping,

holiday-making, lambing time, apple-blossom time, boating, etc. It is possible to have these published a few days after taking them (at least in the daily papers), but as a rule they are taken one year, carefully filed and indexed, and submitted the next, well ahead of the estimated publishing time. Weeklies go to press at least a fortnight before publication date, and it is a well-known fact that Christmas material for the monthlies is submitted during an August heat-wave.

Keep the camera busy in winter. Modern films with high speeds make winter photography easier. There is a glut of summer photographs, but competition is not so keen with winter snaps. There comes a dull period when winter sports have lost their first appeal and spring is not yet here.

For winter photography the camera should have an  $f/4.5$  lens at least.

Seasonable pictures should be sent well ahead of the time they are likely to be required. For the monthlies, send three months ahead. For the weeklies, from two weeks to a month. The daily papers *can* rush off an urgent news print in an hour or so, but they like to prepare seasonable pictures a week or so ahead of time. In this way they have more time to devote to really urgent matters.

### (3) DECORATIVE PICTURES

These include landscapes, seascapes and riverscapes (sold apart from topographical articles), studies of children, pretty and leggy girls and such "characters" as old ploughmen, the oldest inhabitant, etc. "Pretty" pictures of dogs and cats are always popular. Few people can resist the wistful appeal of a young puppy.

There is a good demand for decorative pictures in the Sunday newspapers since their main picture-pages are made up days before publication and cannot possibly include red-hot news items. In this branch, large pictures are usually required—12"×10" is a good size.

### (4) PICTURES WITH A PURPOSE

These are educational pictures taken to show some process or to demonstrate some fact. In this section we include the "how-to-do-it" illustrations which are a feature of hobby and handicraft magazines. Some of these photographs can show, literally, mere things of wood and stone but only when submitted to trade or technical papers.

### Be a Specialist !

Is it possible that any free-lance has not a strong interest in

any one pursuit or hobby? Read all you can about it—books and periodicals. Join clubs. Attend lectures and, where possible, evening or week-end schools.

Many journals incorporate the word "World" in their title. At first this may appear vainglorious, but a little reflection shows that each business interest, sport or hobby forms a little world of its own. It has its uncrowned kings; its princes and aristocracy. It has its periodicals. There are its clubs and societies with their exhibitions and collections. It has its pioneers who think only of the well-being of the hobby, etc., and others who have gate-crashed its money-making opportunities. It has its underworld of crooks and swindlers, too. In another part of this book we read of bogus photographic agencies.

Every writer and photographer should be a specialist in two or three subjects, obviously those based on his job and hobbies. The hobbies should include both indoor and outdoor pursuits. Their number is legion—woodwork, oil-painting, pottery, stamp-collecting, art metal work; radio and television, cookery, house decoration and repair are a few of the indoor subjects capable of yielding hundreds of saleable photographs. For outdoors we have such sports and occupations as gardening, cycling, rambling, caravanning, camping, archery, nature-study, etc.

Many old subjects are of perennial interest, e.g., how to mend a ball valve, distemping a wall, laying a crazy path, etc. They can be livened up by showing the process *in pictures*.

### Thinking in Series

Many "fact" articles are just a well-arranged cumulation of facts. One alights often by chance on a curious fact and tries to find other similar facts. Often the job cannot be done at once. The information is filed away, and, usually over a period of years, further information is added so that in the end the cumulation of facts so patiently gathered forms the basis of a really "meaty" article. In the same way photographs may be filed. The photograph of one old village smithy might not attract much notice, but a collection of a dozen would.

A single view of a well-known beauty spot will bore an art editor to tears, but a series of beauty spots might prove acceptable, especially if they were connected by a short article. For example, when submitting such a feature to a motoring "house" journal you could say that many South London motorists award the palm to the view from Newlands Corner on the North Downs, but a Manchester motorist would plump for —. The West-Country tourist, however, has long regarded — as the acme of perfection in scenic

charm and would certainly not agree with the East Anglian who nominated —.

You could probably wind up by saying (with a touch of Kipling): "Each to his choice, but I rejoice that I have a Phutput car which will carry me all over England to see all these fair places."

As a general rule, it is best to confine a series to some particular aspect rather than a general one, e.g., an illustrated article on the "Abbeys of England" is rather a tall order to treat anything like adequately, making for vague generalizations rather than for meaty facts. It is better to choose a more narrow topic, e.g., Abbeys of the Fenlands.

### **Photograph Your Job !**

A man might photograph his job. Suppose you work in a steel works. You might scour the country, by car, for hundreds of miles and find less interesting material than is, metaphorically, under your very nose. In the steel works you can take pictures of the numerous processes, of the various workmen (some of the rugged faces make good portrait studies when taken naturally, with the sweat and grime of industry still on them). Pictures of blast furnaces will sell to compilers of geography, etc., books, and educational journals, whilst if taken from new viewpoints and with new effects of steam, fire and cloud, etc., make good exhibition pictures, e.g., the steel furnaces by night or starkly silhouetted against a stormy sky. In fact such merely "pretty" pictures as views of old thatched cottages are now giving way to such beauty-in-ugliness subjects as just mentioned.

The firm might be making the biggest transformer frame yet made. You could take a series of photographs showing the various stages of assembly. Photographs of spectacular achievements are popular with many editors.

Of course you would have to get managerial permission to take these photographs, but with a little tact and persuasion most firms will readily grant authorization, as they will naturally expect copies of the prints for their records. They may or may not pay you for them. In fact it is possible that they may even give some of your prints to an outsider asking for them ! If this is only an occasional practice it is tactful to say nothing about it, since the more you come to be regarded as the firm's unofficial photographer, the better chance you have of taking good photographs without an embarrassing "by-your-leave" from the management. There are certain photographs such as those of processes common to all steel works at all times, which you can safely submit yourself without the firm's "censorship," but where the photographs concern current work in hand it is only common sense to ask for permission to submit the prints

to trade journals, etc., since you might unwittingly expose something the firm wished to keep to themselves.

As explained elsewhere in this book, most engineering firms, at one time or the other, have to call in commercial photographers. If your work is good and is known to the management, you may be given the chance to do the job and, even if you do not think it tactful to demand heavy fees, you can certainly claim expenses (which need not be underestimated!).

You might say: "But I'm only a City clerk in a dingy counting house." Well—are there no interesting things to take even in the canyon-like regions of tall offices? What about the old newspaper seller—the flower "girl" (aged 82)—the office workers sunning themselves in the tiny recreation grounds during lunch hour—the effect of the sun sloping down on a City church—historic buildings—quaint alleyways: these are but a few subjects.

### **Specialization Pays!**

If you specialize you can cut down expenses, for instead of firing away at random subjects you can concentrate on a limited number. Moreover, you will get to know the markets better and to study what other men have done and are doing in this particular line. An intimate knowledge of a specialized section of the markets is better than a series of "blind shots." The negatives, too, will be easier to classify.

A great point in favour of specialization is that you will eventually make a name for yourself. Editors get to know who is a good man for flower studies, marine subjects, babies—or whatever it is.

### **It's Authentic**

In many cases to supply one's own illustrations with technical articles is regarded as proof that one is well acquainted at first hand with one's subject, and has not merely re-hashed the matter. It is possible to write a topographical article on "Through Lovely Dove-dale" merely by re-hashing existing guide books and getting the photographs from agencies or from the publicity department of the railway company serving the district. There is the risk (especially since many parts of England have suffered the Huns' aerial ravages) that guide books are out of date. The fact you have recent-looking photographs of your own proves that you have gone places yourself. Similarly if you write an article on how to make a canvas canoe and are able to produce a set of photographs showing an actual canoe completed and in the making, this will convince your editor and readers that the whole thing is a practical proposition and not merely something worked out on paper alone.

Moreover the specialist will get to know the best ways of making the photographs. The man who is always photographing furniture will find new and attractive ways of "posing" or "interpreting" his subjects and overcome such difficulties as showing the clearly carved details on dark oak panelling. The flower-study man will know all about colour filters. Yet when it comes to photographing livestock these men will make a mediocre job compared with a specialist in the matter.

### Make Your Own Markets

When you have decided on a speciality, you must find all the possible markets. *Willing's Guide* is a useful help here, though it still leaves you to discover a lot because (to take an obvious example) articles on stamp collecting appear in all sorts of papers apart from the philatelic press. Some journals which have never taken outside work or illustrated work may be persuaded to do so.

Of course, the drawback of intense specialization is that one tends to get into a groove and the deeper the groove the more difficult to get out if markets and modes changes. It is a good plan to assume that, sooner or later, the bottom is going to fall out of your special market, and cultivate a second market. The worst may never happen but if it does you will not be stranded.

Specialize—yes, but not to the exclusion of other subjects.

### (5) CALENDARS, POST CARDS, etc.

Fine Art publishers often advertise, especially in the early spring, for work suitable for calendars, birthday cards, Christmas cards, picture post cards, and the like. There are many reputable publishers, but unfortunately there are plenty of sharks. They have very attractive advertisements in respectable journals and write charming letters on impressive notepaper. Their rate of payment is, however, insultingly low, and unless one reads the letters carefully one may find that one has sold "all rights" (i.e., the copyright) of a negative for 2/6d. ! This includes the cost of prints and postage. As these gentry offer as little as they think a greenhorn will accept, it is as well to show that you are no amateur by naming *your* price (see Chapter Twelve). Reputable firms are, of course, a different proposition and offer a good market for landscapes, farming scenes and—especially—dog and cat studies.

### (6) PHOTOGRAPHIC COMPETITIONS

There are, normally, dozens of these run every summer both by individual newspapers and periodicals (to boost circulation) and by

Old envelopes  
make good  
negative  
covers

FIG 10

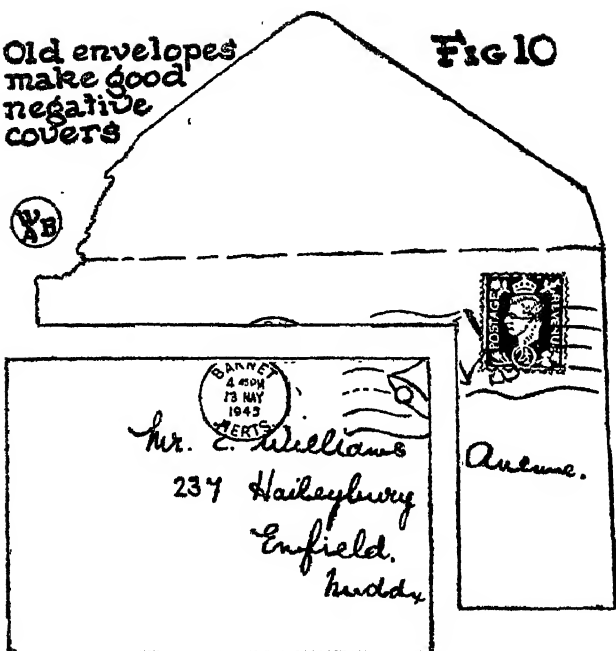
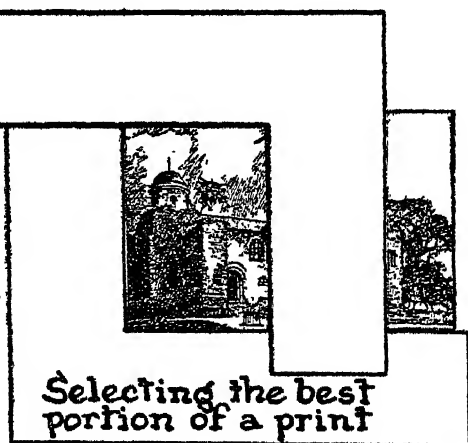


FIG 11



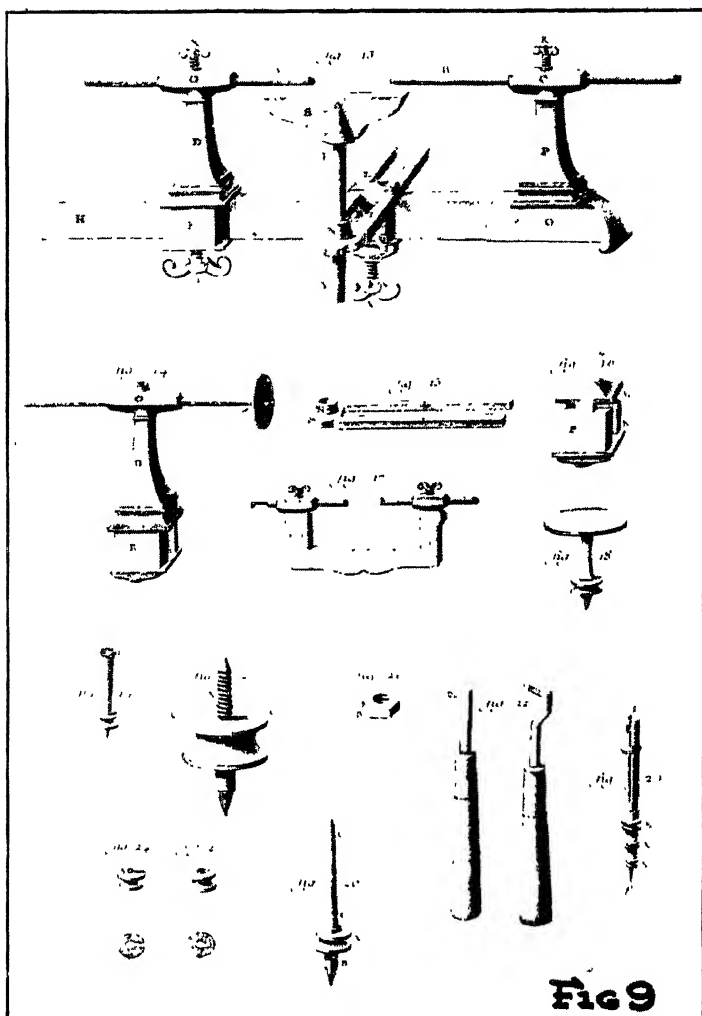


PLATE 1  
(Referred to in text as Fig. 9)

*A typical photostatic illustration from an old book. Such illustrations are very useful when dealing with "bygones" and the history of various crafts. The above was used in connection with an article on bygone watchmakers' tools. The illustration is much reduced in size from the original.*





#### PLATE 2

*The difference between a subject treated for a line block and the same subject treated for a half-tone block is shown at a glance in the upper pair of illustrations. Below is shown a much enlarged portion of the half-tone, showing the screen pattern. Look at it very closely, and then at a distance.*

the makers of photographic supplies (to advertise themselves), tourist bureaux and other publicity concerns also run competitions (to attract custom). The competitions are chiefly for *bona fide* amateurs and the free-lance artist-writer can usually claim to be such. Art editors get to know of notorious "professional amateurs". The big prizes are definitely worth having, but even the consolation prizes of, say, 10/6d. are the equivalent of a normal reproduction fee and all help to swell income. Even a five shillings cash prize is better than an idle print in a drawer, although the cost of the print and the postage involved carves a disproportional lump out of the remuneration.

Read the rules carefully. Avoid those competitions in which the promoters demand the negative even for the smaller prizes. With the big prizes it's another matter. It is also best to steer clear of those competitions which offer only a few low-value money prizes and a large number of "certificates of merit," which may flatter the amateur but will not pay for photographic materials.

Many experienced workers save their best pictures for the big competitions. A good picture will always get a 10/6d. fee somewhere, but it *may* get ten pounds or so in a competition. If it fails there, one can always submit it in the usual way. Now and again a bird in the bush is worth two in the hand.

## CHAPTER FOUR

## MORE MARKETS FOR PHOTOGRAPHS

## (7) COMMERCIAL PHOTOGRAPHY

This, in its usual sense, is somewhat outside the scope of this book on camera-journalism, since the commercial photographer is usually little concerned with writing. The free-lance should, however, know a little about the branch of work, as the editorial part of newspaper and magazine production is definitely bound up with the advertising side, and it is for the advertiser that the commercial photographer works. He will photograph clothes, fabrics, household equipment, tools, furniture, etc., for catalogues and advertisements, paying special attention to the lighting so that the texture or other to-be-emphasized features are well displayed. Much of the best class work is done in well-equipped studios in London by fully-trained and experienced men.

The free-lance often uses the commercial photographers' work when he obtains pictures from the publicity managers of business concerns.

## (8) PORTRAITURE

So far as portraiture is concerned, the ordinary routine commercial business of taking photographs of the ordinary man-in-the-street, and his wife and children, is completely outside the scope of this book, but the securing of portraits of *people in the news* is an important matter for the free-lance.

## Those Free Sitzings

The photographer should understand something about the law of complimentary sittings for photographs. In the ordinary way, if a person goes to a photographer and orders *and pays an adequate fee* for a photograph, he or she becomes the owner of the copyright, despite the fact that the photographer usually, by long-established Trade custom, retains the negative, so, one presumes, to get the monopoly of supplying further prints. The photographer has no right to print unordered copies and send them somewhere else without the sitter's consent. Where a person has given consent to be photographed but has not ordered the negative, i.e., a free sitting, the copyright remains with the photographer. Thus certain firms

invite up-and-coming stage folk, literary lights, etc. (usually in need of publicity), for complimentary sittings. When, as usually happens in time, these people become more in the public eye, and editors require photographs, the photographers supply photographs at a fee.

It is only a matter of politeness to give your models a photograph. It may even lead to further business. There was an innkeeper who commissioned an artist to paint him an out-of-the-ordinary sign board. A photographer came along and photographed the sign in course of erection. He gave the innkeeper a copy of the print. Later a journalist came along wanting a photograph of the sign. The innkeeper referred him to the photographer, with the result that a business connection was established.

### Camera Interviews

Alert free-lances must have noticed that a development of the well-established "interview" article is the *camera-interview* article. Particulars of the actual interview part can be obtained from good books on free-lance journalism, but a note on the pictorial side may be useful. Well-known people consent to be interviewed for several reasons—often for prestige and publicity reasons—and though they are often busy folk, will give up some of their time for you. During this time take as many photographs as you can, because you may not have another chance. It might be thought that it is not worth while taking pictures of film stars at home, since you can get all you want from the publicity agent, but it will be found that most of these pictures have a certain artificiality about them. You can get more natural pictures yourself. The American film-fan magazines are well worth studying in this respect. You will show your actress doing gardening, playing with her dogs, studying her part, etc. A literary man will be shown in his library, and so on.

### Avoiding a Pop-Eyed Portrait

A good way to get a good expression in a posed photograph is to fire off a sudden question or witty remark (carefully rehearsed) just as you are about to press the shutter open. There are, one admits, not many people who can do this effectively, so another way is to type out, in advance, some leading questions from your interview, e.g. (according to circumstances), "Do you think there are any post-war opportunities for women in the Navy?" "Don't you think it's a pity that a new power station will shut out the view of the Cathedral?" "How is it you motorists are always at war with cyclists?"—and so on. Ask your victim to read the question and to concentrate on the answer. Facial expression suitable to the theme will nearly always automatically result. A somewhat

similar hint, though one can scarcely try the idea on "important" people, is to get your sitter to say the word *cheese*. If you snap him or her in the act, the photograph will show a beautiful smile !

Of course, many people are snapped unawares with miniature cameras whilst they are orating or at public banquets. Some of these pictures are in bad taste—such as those which show well-known men snapped at an unfortunate moment with their mouth wide open and a forkful of food a few inches away.

### Trade Press Portraits

One enterprising free-lance specializing in trade journalism and, therefore, calling frequently on friendly terms, at offices, takes every occasion, tactfully, to ask for a photograph of the head of the firm. Quite often he succeeds. It is easier to get a photograph from an up-and-coming ambitious man than from a man risen high in the trade and his own esteem and, therefore, more aloof to free-lances. Later the man may rise in the world : he may take over direction of an important works ; may make a merger ; win a golf championship ; be chairman of a conference, or merely die. It is then that our free-lance submits the photograph. It is true that the photograph might be some years old, but usually this is no disadvantage.

### (9) THE CAMERA STUDY

Some photographs have their merit solely in technical or aesthetic excellence, but, as with the pure "essay" form of writing, there is only a limited market for these.

Art for Art's sake is not a very profitable market for the average man, though a few experts with a name manage to make a good thing from this sort of work. The few markets for this kind of work are inevitably overcrowded.

There are, of course, deliberately freak pictures such as things taken from unusual angles. There are some good technical books on the subject.

### (10) COLLABORATION

There are plenty of excellent photographers who have not the journalistic *flair* such as you could supply. Why not collaborate ? You make the suggestions for suitable subjects and write the captions (and do the marketing). The photographer does the photography and provides the prints. Share fifty-fifty.

One can collaborate, regularly or on occasion only, with a photographer. It is necessary to come to some definite arrangement about fees and unless you are of some professional standing, pretty

sure of selling your articles (and their illustrations), misunderstandings are likely to occur.

For example, the writer might pay the photographer himself under the impression that the fee received from an editor is for the whole feature, only to discover, later, that the editor has paid the photographer as well.

The most businesslike ways of collaboration are :

(a) The photographer is treated like an agency. You pay him his share of reproduction fees for used prints, but nothing for unused ones. If you sell the majority of prints so supplied, the photographer will naturally keep in with you, but he will be soon fed up with sharing your hopeless enterprises if you are what is sometimes euphemistically called "an unpublished writer." From the photographer's point of view it should be mentioned that apart from the immediate results of selling some prints he has, by the journalist, been "put wise" to interesting subjects, and as he retains the copyright in the negatives, there is nothing to stop him from using, on his own initiative, the prints for profit on later occasions.

(b) You can commission the photograph and buy the copyright. In this case you have to pay for the illustrations whether they are used or not. This method is hardly one for the beginner. It might, however, suit the comfortably well-off man who is writing, say, an erudite work on church fonts and would like, say, a photograph of a font in a church hundreds of miles away. If the agencies failed, he might get a local photographer to take the subject specially for him.

## (11) BOOK ILLUSTRATION

High class illustrated books are purchased largely as gifts, and generally speaking, have a definite interest for some sport (huntin', fishin', shootin') ; topographical interest (inns, churches, windmills, castles, etc., either of a certain shire or of the country generally) ; collectors' interest (old china, pewter, coins, furniture, etc.) ; art interest ; mountaineering, landscape, and so on.

Whilst, in most cases, the illustrations seek to amplify the text, there are certain cases where books and magazine features are mainly dependent on the pictures, the text being more or less in the form of explanatory notes or captions. For example, in articles to a connoisseur's journal, say, on the subject of Persian pottery, the illustrations are inseparably bound up with the text.

In the case of antiques and old works of art, photographs have to be obtained from museums, but in many cases it is possible for the free-lance to illustrate his own work, particularly if he has

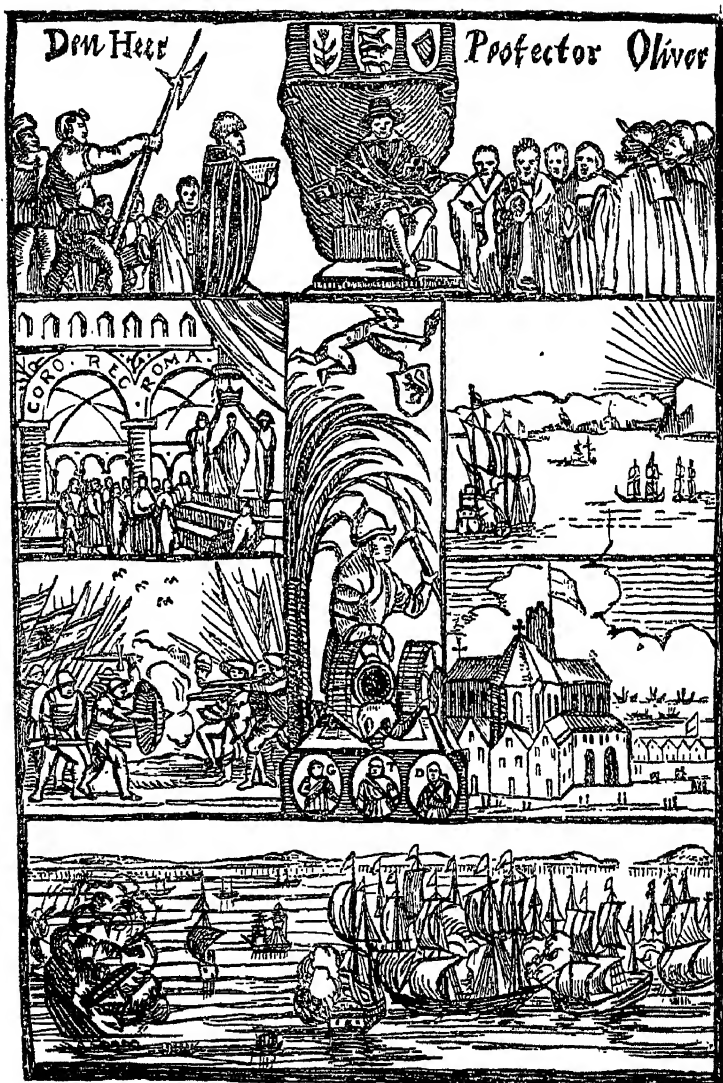


Fig. 12

The "picture page" of a Dutch newspaper, 1653. (See Chapter Fourteen).

specialized in a certain subject and has a hundred or so really fine photographs. Indeed, if the photographs have to be obtained from professionals (at half a guinea a time with possibly a reduction for taking a quantity), the bill for reproduction fees is likely to run rather high. Occasionally one can find an illustrator who will agree to forego the usual reproduction fees in exchange for half the royalties, but this is somewhat unusual. As explained elsewhere in this book, the agencies cannot be expected to take a chance with every untried free-lance.

### (12) LETTERS TO THE EDITOR

Except for some of the more popular journals, Letters to the Editor are not paid for, but it is often found that when accompanied by a suitable photograph, the illustration is paid for. One can therefore regard the letter as an extended caption. This is a good way of disposing of certain pictures which have failed to fit in elsewhere. Some papers offer a small prize (say 5/-) for a letter and an extra five shillings for the photographs. Some papers, of course, pay more.

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## CHAPTER FIVE

## GETTING THE HUMAN INTEREST

## People—Not Things

We must now examine, more closely, the points mentioned in connection with "Acceptable Photographs" on page 23.

A photograph must (except possible for landscape studies) *tell a story*.

Journalism deals with living flesh and blood; of pulsing humanity: not dead, dull things of wood and stone.

One well-established convention when photographing more or less inanimate objects is to include, wherever possible, a pretty girl, or, as a last resource, a mere male. For example, a photograph of "The World's Biggest Motor-Tyre" would have a girl standing in it or by it. Small objects, such as tiny humming birds, are photographed on the palm of the hand, and other small objects are shown against a matchbox, cigarette or a foot-rule. An obvious case for introducing the human figure for comparison of sizes is in the case of such miniature objects as "Tom Thumb's Stage Coach" (made for a circus midget), "The Dwarf's Cottage," and so on.

During the War there was a renewal of interest in gathering sphagnum moss (for dressing wounds). A mere unadorned close-up picture of the moss *might* have been acceptable for some druggist's trade paper, but to give it a wider appeal it would be best to show a girl picking the moss. Landscape pictures are often better for the introduction of appropriate figures. This gives life and "movement" to an otherwise static scene and usually helps improve the composition.

Apart from adding "glamour" into otherwise dull subjects the introduction of eye-appealing young ladies helps us to form a more accurate idea of the *size* and *use* of the objects photographed.

It is glibly asserted that the camera cannot lie, but it must be admitted that the man-made glass lens is not so adaptable as the lens of the human eye. The human eye roams over the scene from the immediate foreground to far distance, marvellously adapting itself to change of focus. The camera lens is fixed and tends to make near objects seem too large and distant objects too small. Foregrounds without "human interest" tend, apart from their lack of pictorial interest, to look too large.

### They Must Be Appropriate

But take care ! In technical and trade papers, these figures must be appropriate. The lady feeding the baby calves must look like a farmer's wife or a land girl ; not like a high-heeled mannequin from Town.

When touring with a friend, it is a common custom to have this travelling companion introduced in every picture, but an art editor will probably turn down a series of snaps if the same person is shown in each. An experienced photographer will know that figures (or cattle) from one photograph can be added to another. One very great advantage the graphic landscape artist has is that he need not add what he doesn't care to see, e.g., a motor-coach load of trippers overrunning the village street. If he is painting a country lane he can easily add a hay wain or flock of sheep which are not, in reality, before him at the actual moment. The photographer will not find it difficult to add figures. See any good detailed book on photography.

All landscape photographs should have attractive clouds, but these are rarely there when one takes the photograph. They can be added afterwards. Skies must never be bald. In non-landscape work, little sky is needed.

If you are supplying landscape pictures for the Backfire Car Magazine, it is a good idea to include a Backfire car in the picture. If, as is most likely, you do not possess a Backfire car, you can take a picture of one and add it to your picture. Technical books on photography will tell you how.

### Points on Posing

Pictures must never *look* posed, though, it must be admitted that some of the most natural "unposed" pictures are, in reality, carefully posed. The wily photographer has often worked out, in advance, just what pose he wants and has often taken the necessary "props" with him. For example, I once saw a photograph showing two fishermen by a river. One was a small urchin with an improvised tackle of willow branch string and bent pin. The other fisherman had an umpteen-guinea rod and all the necessary equipment. Needless to say, the urchin had just caught a whopping great fish, while the pukka fisherman had none.

For all I or the art editor know, the photographer might have just chanced on this happy and amusing scene. On the other hand the photographer might have equipped his small son with the make-shift equipment and carefully posed his alongside the other angler, (possibly another confederate). Again, the whole thing might have

been a composite, but the editor is not interested in the means to the end, but in the end in itself.

When a certain area of England was flooded, Press photographers were soon on the spot, often flying low over flooded areas in low-flying specially chartered aeroplanes to get pictures—the sort of thing quite outside the province of the free-lance. But one enterprising free-lance found plenty of other scope. One of the pictures he submitted—and which received a good fee—showed a youngster seated in a tin bath, as in a canoe, paddling with a coal shovel. The whole job was probably a fake, but it had grand “human interest.”

Beware, however, of ludicrous poses. A certain troop of Sea Scouts may have built themselves a fine boat, and you go along to take a photograph. It would never do just to submit a plain picture of the boat itself, unless it were for a handicraft journal and the actual construction needed to be shown. For the general Press you would show some of the Scouts working on the boat. It is easy to get them to pick up tools and pretend to be sawing, chiselling and drilling holes. The result is often ludicrous, however, though such prints often get published. One I have before me shows one lad apparently sawing the boat in half; another is drilling holes in the sides; another lad is busy painting the boat. In all, about a dozen lads are crowding in and around the boat trying to help the photographer but in reality making (to a critic) an absurd picture.

The same thing occurs in many handicraft books and magazines, and advertisements. In one particular case I have before me, a family is seated around a polished table pursuing their hobbies. One boy is doing fretwork, but never an atom of sawdust is shed upon the carpeted floor, nor is the table-top scratched. He has just completed a wide range of articles varying from a grandfather clock to a Mickey-Mouse calendar. At the same table another young chap, unaffected by his brother's sawing, is sorting out foreign stamps, whilst Father, thanks to his son's dustless sawing, is overhauling his camera. Mother is doing her embroidery. Quite a charming, industrious group, and quite absurdly impossible.

### Get Some Action In It !

Though a photograph is a “still” it should, nevertheless, have action implied. Suppose you go to take a photograph of Joe Smith who has won £0000000000 in the football pool. Don't just take a plain portrait. Show the lucky bloke digging his garden so that you can mention in the caption that Joe will now be able to realize his ambition to buy a smallholding—or something like that. The glassy, classy features of Lady Rubadub, who opened the Little

Farthingsworth Flower and Vegetable Show, look rather chilling when staring from Page four, Column one. She would look more human if shown accepting a bouquet from little Lucy Lastick, with local celebrities looking on, smiling.

Just as an editor is interested merely in your work rather than in what you are, so the general public are naturally interested in well-known people for what they do, not what they are. Miss Gloria Glory, the film star, might, in whatever private life is now left to her, be a really charming woman, cultured and genuinely devoted to Brahms music. On the other hand, she may, stripped of ballyhoo, be a worthless, shallow woman. But people are interested in what she *does* publicly. So, in your photographs of people, you show them doing something.

A good test to apply to any photograph is to ask honestly what the persons shown therein are *doing*. If an answer is "just looking at the camera" or "pretending to work whilst being photographed"—the print is not a very promising runner for the Editorial Stakes.

## CHAPTER SIX

## PREPARING PRINTS FOR REPRODUCTION

## Trimming Up

The wise photographer carefully trims his photograph, removing superfluous skies, foreground, etc., so that attention is concentrated on the main features, i.e., the picture is well *composed*. See any good book on the subject. For example, I took a photograph of a village sign. Unavoidably I had to include parts of neighbouring buildings, a lot of sky, etc., which had, later, to be trimmed away. It is not the actual print which is trimmed, but rather an enlargement is made of a *portion* of a negative. Just send to the enlarger the negative together with a small contact print on which is marked the part to be enlarged, or ask for a certain part to be enlarged, e.g. the 'windmill' part.

An easy way to judge which portion of the print to be enlarged is to utilize two L-shaped pieces of cardboard (see Fig. 11). These are moved about until the best arrangement is found, bearing in mind, however, that the finished enlargement should be on standard size paper.

## Where Do They Come?

There is no stock way of indicating, in a typescript, where the illustrations are to come. One can put, in brackets, "(Diagram A here)," or words to that effect. Or the separate parts of the diagrams can be lettered "Fig. 1," "Fig. 2," etc., and reference made to these in the text, e.g., "see Fig. 4" or "as shown in Fig. 5." A good typographer will arrange for the diagrams to be as near as possible to the text concerned.

Authors, woefully ignorant of the fact that printing and block-making are two distinct crafts, sometimes paste photographs and diagrams in the text, or even draw on the actual typing paper and type all round. If such an article were accepted, the editor would have to cut the illustrations out with scissors to send to the block-makers, whilst the tattered remnants of the manuscript would have to be pasted together to send to the compositor.

If you look at the tail end of any magazine you will see that (by law) the address of the publishers is printed. You will also note that in a great many cases, London magazines are *printed* in the provinces. This is because printers' wages there are lower than in

London. Blockmaking (for London magazines) is usually done in London.

### Return of Prints

Even just before the War when prices were low, it was a fairly expensive matter to have numbers of enlargements made from one's photographs, and as prices are likely to remain high, most photographers will be glad of the return of prints, used and unused. Used photographs are not always returned as a matter of course but a polite request for a return will usually be granted, especially if the request is made immediately after publication. If there is delay, the prints may easily go astray. A few journals, particularly those offering prizes for illustrated letters will not return prints at all, even if a self-addressed envelope is enclosed. Perhaps this is to avoid clerical labour.

### "Artist's Work"

Sometimes you will get the used prints back from the block-makers in soiled or "retouched" condition. It is interesting and instructive to note what retouching has been made on them.

In spite of your trimming, the art editor may have decided to trim a print still more. He may have the block made like an inverted T or an L or, in fact, all manner of shapes. Sometimes pieces are cut out (pierced) merely in order to insert captions, though occasionally undesirable parts of the picture (e.g., a modern advertising hoarding intruding into a row of old houses) are adventitiously eliminated. An intelligent study of the various markings on the backs of returned prints will give one an insight into magazine make-up.

There is no need for an editor to actually cut up the print. It is merely held up against a window (so as to be transparent) and the area to be utilized marked in pencil at the back. The blockmaker does the rest.

Hold the prints so that the light strikes at an angle, and you may notice touches of grey paint. In some cases extensive "artist's work" has been done upon them. Do not rub these retouching marks off. They may look a bit crude on the polished surface of the print but they help make a better block.

Pencilled on the back of returned photographs may be curious calculations and geometrical exercises puzzling to the uninitiated. It must be stated first that blocks are always measured *width* first. This is because the width of a column or page is fixed, but there is generally some room for vertical expansion. Having decided on

the width of the block, the art editor may wish to know the height so that he can arrange his page accordingly. He therefore pencils a diagonal line from the lower left-hand corner to the upper right-hand corner (Fig. 14). Along the bottom edge, starting from the left-hand corner, he measures the width of the proposed block (say  $4\frac{1}{2}$  in.). Then from this mark he rules a perpendicular to cut the diagonal. The height of this line, from base to diagonal represents the height of the block.

The abbreviation S/S means "Same Size"—used when the block is to be the same size as the photograph.

Sometimes the screen number is written on the back. It is interesting to compare the reproduction with your original.

Notes on the ordering of blocks are incorporated in Chapter Fifteen.

## CHAPTER SEVEN

## REPRODUCTION PROCESSES

## What You Should Know

Unlike the commercial artist, the photographer is not primarily concerned with *how* photographs are reproduced. In any case, one photograph is very much like any other, i.e., a glossy black and white bromide, whereas the graphic artist works with a great variety of materials—pen, pencil, ink, crayon, pastel, charcoal, water or oil colour, on paper, canvas, scraper board, etc., all giving rise to various technical problems. Mention of colour-printing and special methods is made in Chapter Eighteen.

A thorough theoretical knowledge of reproduction processes is ~~an~~ an essential part in the commercial artist's training. With a free-lance photographer such knowledge is a side-line, *but a useful side-line*. It will help him or her to submit the best kind of prints and to talk and to act intelligently when discussing matters of illustration with editors, agencies, collaborating artists, etc.

There is, for example, a common fallacy that as prints hastily reproduced on poor quality newsprint appear smudgy and vague (we all know the horrible photographs reproduced in some local newspapers), it will be like casting pearls before swine to strain after technical excellence in our submitted prints. As a matter of fact, the poorer the paper and the printing, the better the photograph should be—so that it has a chance of appearing at all! The prints must be *sharp*, that is, properly focussed, with some good blacks and whites with a good range of greys in between.

Some elementary knowledge of reproduction processes and their limitations will help us to avoid making howlers. At the same time, the more we know about what *will* reproduce—and how—the wider will be our range of illustration matter.

Sir J. A. Hamilton, famous editor of many richly-illustrated part-works, writes, in *Books and Myself*:

I spent a day or two with Hagen profiting by his initiation into all the details of "process" work on zinc and copper, and experience of the greatest importance to me as an editor. I know many eminent editors who are totally ignorant of all technical methods of production ;



content to leave such details to the printers or to their own subordinates. This I could never endure, my innate curiosity as to how the wheels went round making me acquire a working knowledge of all production details, so that I could get the most out of the printing and process departments, by showing them that their mysteries were no mysteries to me. There are certain ancillary branches of newspaper work that are jealously guarded from learners, and to which only a low percentage of "improvers" are admitted, yet their technique could be completely acquired by a person of ordinary intelligence in the course of a day or two.

The present writer has no wish to be accused of trying to "teach the ducks to swim" or to parade his own cleverness. Yet it must be admitted that on several occasions he has been able to show successfully, that a certain drawing *would* reproduce, when an editor was afraid that it wouldn't. As hinted elsewhere in this book, this applies only to dealings with the smaller papers where an editor, usually quite experienced in literary work, is not so experienced with Art matters. The regular art editors are experienced men and one can gain useful hints by listening to their advice.

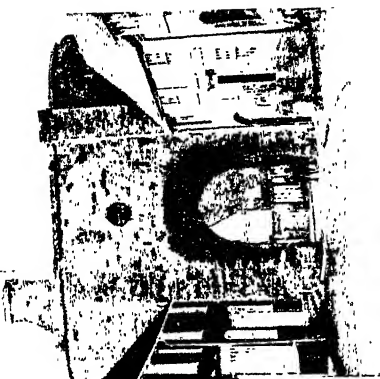
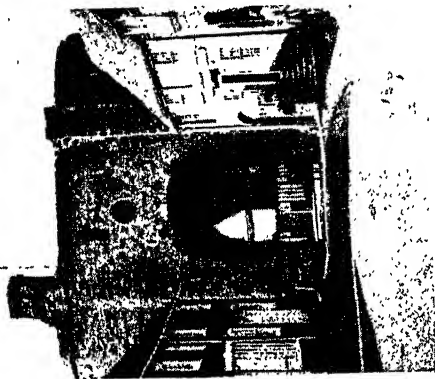
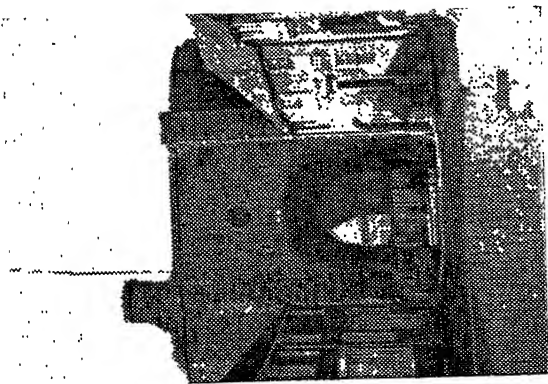
In this chapter we will assume that the photograph is ready for reproducing. As we read elsewhere in this book, all sorts of faking can be done on prints—items put in or taken out, and the photograph generally improved.

### Line and Half-Tone

There are two main methods of reproducing drawings: (1) the line process; (2) the half-tone process. The former is the cheaper.

In both cases the finished "block" consists of a metal plate mounted on a slab of wood about  $\frac{3}{8}$ " thick, so bringing the whole lot "type high." When the block is set with the rest of the type, inked and pressed hard on paper, the picture is transferred, just like an office rubber-stamp. These two processes belong to the *Relief Process*.

The line *drawing* consists entirely of black lines and black masses with white spaces. In fact the reproduced drawing looks as though it were done with pen (or brush) and black ink. There is no toned shading such as might be put in with pencil rubbing, water colour, tinting, etc., and there are no grey tones such as appear on photographs. Black and white only is the keynote. Any "shading" is done by fairly open cross hatching (in line). Drawings for reproduction by this process are widely used in illustration work and are made on really white Bristol Board (or similar) with really black



### PLATE 3

These three illustrations, all of the same subject, have been prepared with different screens. They are, from left to right : 65, 120 and 225. On good paper, the 225 screen gives the best results. For example, the hands on the clock over the archway, and the bars on the drain cover in the bottom right-hand corner can be clearly defined, but on the coarse screen these details are lost. On poorer paper, the fine-screened block would get clogged up. The reader can judge for himself which screen is best for the paper employed in this present book for the half-tone pages.



PLATE 4

Once in a lifetime ! Here, as fully described in Chapter Sixteen, is a "classic" of news photography: the Spanish Royal Wedding outrage. The photograph has been heavily retouched (Topical Press Agency Ltd.).

(not greyish) Indian ink. They are made about one and a half times larger than required production size. As we shall see in Chapter Fifteen, it is an advantage to keep this ratio constant in all drawings.

The *half-tone* process is somewhat misnamed. It would convey the impression that there are three tones: black, white (as in line engraving), and also a third intermediate grey half-tone. Actually there is an infinite number of grey tones, from the pearliest of greys to the near black.

If you look closely at a half-tone reproduction, you will see that it is composed of a large number of little dots. Sometimes the dots are rather coarse and can easily be seen with unaided eye. In other cases a hand-lens may be needed to detect them. Upon reflection it will be understood that on cheap coarse newsprint coarse dots will be employed, whilst on smooth shiny paper such as used in high class art publications very fine dots will be used.

Some blocks have such a fine "screen" (to be described later) and are printed carefully on such good paper that it is very difficult to tell them from actual photographs.

Anyhow, it is by the comparative size of these dots on a block that the illusion—for such it is—of grey tints is obtained.

Suppose we had a large number of black and of white beans, beads, small counters or something similar scattered on a tray and viewed from a distance. According to how the beads lie we shall see patches of pure black, pure white, and what appears to be grey though actually the beads remain the same colour.

## The Line Process

In line engraving, the original drawing is supported on an easel and photographed in reverse on to a wet collodion plate.

A glance at Figs. 1-5 will show that unless the drawing is first photographed in reverse (by means of a mirror or prism), the resulting block will be reversed. Indeed, it sometimes happens that a photographer puts the plate in his printing frame the wrong way round. If any lettering appeared on the print, the mistake would be spotted at once, but with portraits, etc., the mistake is difficult to detect. This reversal makes right-handed people left-handed, and causes men to have their jackets buttoned on the wrong side.

Nothing, however, seems to escape the notice of lynx-eyed newspaper-readers. One wrote to the editor asking why, in one picture, the Queen was shown wearing a turban pulled down on the left side, whilst another, taken on the same occasion, showed

# Reducing proportionately size of print

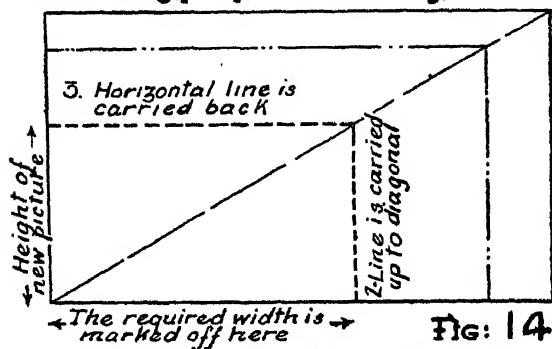


FIG: 14

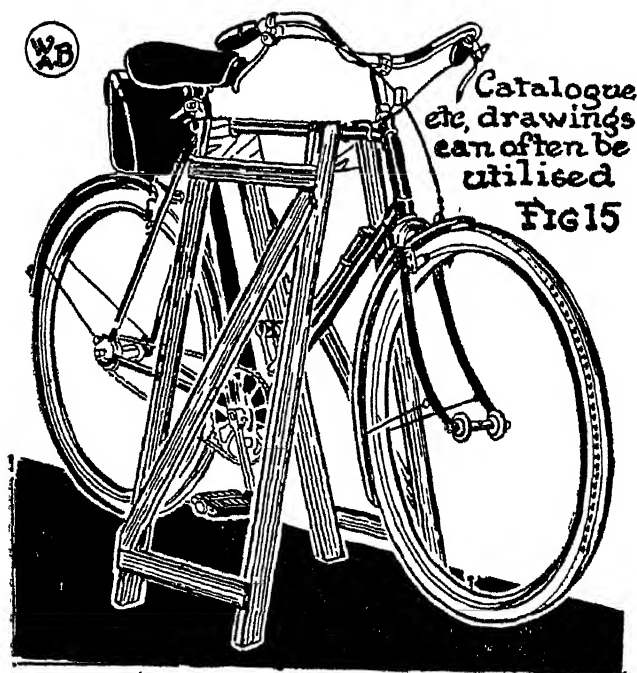


FIG 15

the turban pulled down on the right side. The reason, of course, was that one print had got reversed.

This "aside" has slightly interrupted our discussion on process engraving, but this question of reversal is an important one.

The resulting negative (Fig. 5) consists of white lines on a dark ground such as is seen on familiar film negatives. A zinc plate coated with sensitized albumen is now placed under this negative. The albumen on the plate has the property of becoming insoluble when exposed to light. Thus, under powerful lamps, the white lines on the negative pass white light and cause certain parts of the albumen below to become insoluble, whilst other parts of the plate screened by the black portions of the negative become soluble. Thus when the plate is immersed in water the original black lines of the drawing become (on a reduced scale) raised lines of insoluble albumen. The other albumen (representing the white parts of the original drawing) is washed away.

The raised lines are hardened with bitumen to make a "resist" and the plate immersed in nitric acid. The metal plate not protected by the resist is eaten away by acid so that eventually the inked lines stand above the etched background, or, more properly, the background is bitten away to a lower level thus causing the design to stand in relief. There are, of course, many refinements of interest to printers but, in brief, that is how a line block is made. The plate or "zinco" is afterwards mounted on a wooden block.

### Stereos. and Electros.

If further copies of this block are needed (since, in modern printing, many thousands of copies of a paper or book are not necessarily printed from the same type) it is unnecessary to repeat the whole process again. Copies can be obtained from the first block or, indeed, the whole letterpress—either *electrotypes*, made by an electro-plating process; or *stereotypes*, made by a papier maché moulding process.

It will be appreciated that grey lines on an original line drawing will not photograph properly. They are either black enough to photograph or they fail altogether.

It is, therefore, obvious that a photograph cannot be reproduced by line engraving.

Blue will not normally photograph by this method, so all instructions to printers and blockmakers are written on the face of the drawing with blue pencil. Areas to be tinted mechanically (see below) are also marked in blue.

## The Half-Tone

In making a half-tone block, the photograph is mounted on an easel and photographed in reverse as before, only this time a glass "screen" is placed immediately in front of the plates. The screen is a pair of glass plates cemented together which have a number of lines ruled across, the lines on one being vertical and on the other, horizontal, thus dividing the double glass into minute squares. There are a number of different screens in use according to requirements. Some are ruled 55 or less lines to the inch, and others have 200 or more.

The photographer will not have to worry about the screen to be used. This is a matter for the printer who knows what quality paper he is using. The very fine screens are rarely used except for subjects where intricate detail is required, as may be the case with reproductions of microscopic specimens.

The screen thus divides the photograph into thousands of tiny squares, chess-board fashion.

Each dot on the final reproduced picture represents one tiny square opening in the screen. Its size depends on the blackness of the original. The white which surrounds them is the framework impression of the screen.

A plate of metal coated with sensitized albumen (as used in line work) is next exposed immediately under the grided negative. According to the varying amount of light passing through to it, the light-sensitive glue on the plate is rendered more or less insoluble. Obviously, the varying greys on the negative pass varying amounts of light. The glue is dyed violet so that when the soluble parts are later washed away, the remaining design is left in bright violet on the metal. The glue is hardened by "burning in" over a gas burner and etched with acid as described for line-engraved blocks.

Fig. 8 shows quite conventionally, and with no pretence to scale, a section through a half-tone plate. It will be noted that the points representing the light grey tones, for example, are shown nicely symmetrical. It will be appreciated, however, that if acid were poured on the plate in order to make the grooves deeper, the acid would affect the *sides* of the grooves as well and tend to undercut them. To prevent this happening, red Dragon's Blood Powder is dusted over the plate and burnt in. A detailed book on process-engraving will give fuller details, but the point to be remembered is that the deeper the "etching," the better, as a rule, the results. Some subjects, such as pencil drawings, require deep etching. *Portions* of the plate may be etched.

In actual handling, the difference between line and half-tone

blocks is easy to distinguish. The line block is almost exactly like a rubber stamp—metal replacing rubber. There are definite ridges and valleys. Some of the hollows, where extensive, are routed out mechanically. The half-tone, though smooth to the touch actually consists of thousands of tiny points—some “blunter” than others—all on the same level with no definite ridges and hollows. The half-tone plate can be on zinc, but is preferably on copper or copper-plated steel, etc. The line block is on zinc. The difference between line and half-tone is well illustrated in Plate 1, whilst Plate 2 shows the effect of screens in half-tone work.

### Mechanical Tints

It will be noticed that some line engravings apparently have some half-tone work on them. Sometimes there are plain dots (Fig. 16), whilst sometimes there is a fancy pattern. These are called *mechanical tints*. They are selected, from a catalogue, by the artist, and added to the block by the blockmaker. The artist indicates the area to be tinted by shading lightly with a blue pencil. Blue lines will not photograph in the ordinary way.

Instead of using an original photograph it is possible to use a block “pull” but the result is not very satisfactory. The reproduction on the easel, has already a regular dot system and this will never—except by a very long odds chance, coincide exactly with the screen used. Thus the resulting block has a blurred double screen.

### Photogravure

Photogravure (gravure for short), is, like many of the “latest” ideas, actually a fairly old process, being made thoroughly practical by Karl Klick of Vienna in 1879. In turn it is based on the very old idea of copper-plate etching. It will be helpful to understand what an etching is, and how, in brief, it is made. The artist takes a copper plate and covers it with some acid-resisting compound made of gums, wax, resin, and similar ingredients. The drawing is now scratched on this surface with needles, thus baring the copper. This plate is then put into a bath of acid (mordant) which eats away the exposed metal but does not affect the protected parts. Thus, where a black line is to come, there is a groove on the plate. Ink is rolled over the plate. The surface of the plate is wiped clean but ink remains in the hollows. Paper is pressed over. It picks up ink from the hollows and thus transfers the design. It is possible—in fact usual—to control the etching so that parts required to print darker are more deeply etched. The deeper the groove, the more ink it holds.

Photogravure works on this principle. As in the making of



half-tone blocks, the original is photographed on to a metal plate covered with bitumen, bichromated gelatine, asphaltum or some other medium which has the property of becoming insoluble when exposed to light. In the half-tone process a *negative* was placed in contact with the prepared metal plate. In 'gravure, however, a transparent *positive* is made from the negative. This means that the original black lines again show as black as in a lantern slide. When this positive is placed into contact with the prepared plate, the black lines hold back the light and keep the gelatine soluble. It is the white parts which remain insoluble. Thus when the metal is washed in hot water (to remove the soluble gelatine) and after suitable treatment placed in acid, the unprotected parts (i.e., the black parts) are attacked by the acid.

Between extreme black and white, there are grey tones on the positive which allow varying amounts of light to pass through and to affect the gelatine accordingly. Thus there are various depths of etching. These varying depths hold corresponding amounts of ink, so that there will be correspondingly varying depths of ink on the paper—thick and rich where the black comes, and a very light layer for the high lights.

It is quite unimportant for the writer-artist to know the minute *technicalities* of 'gravure printing (the above account omits many *details*) but he or she should know something of the principles involved.

Unlike the half-tone block with its artificial arrangement of tiny dots, 'gravure, of all current commercial printing methods, gives the closest approximation to the photograph with its subtle depth of tone. It is of great use with the illustrated magazines. It gives full justice to photographs (which, by the way, should still be sharp clear pictures in black and white on glossy paper), and no special paper is required.

When a block has been made, it can be printed with any colour of ink the printer cares to use. Often he uses a brown ink, especially for art supplements, so that the photographs appear like sepia-toned originals. It is useless sending sepia-toned originals to editors, however.

## Lithography

Lithography need not detain us long. Referring to the illustrations in some children's books one may see "lithographed on the stone by the author." Book jackets are often lithographed. The whole basis of lithography depends on the fact that grease and water do not mix. One draws the design on a flat, fine-grained, smooth,

porous lime-stone (something like a bit of paving stone) with a greasy lithographic crayon made from tallow, etc. The stone is wetted. The parts of the stone not touched by the crayon retain the moisture but the crayoned parts repel it. Printers' ink (a greasy substance) is rolled over the wetted stone. The wet parts repel the ink but the crayoned parts retain it, since grease mixes with grease. A piece of paper is placed over the stone and the lot run through a special press under heavy pressure, thus transferring the design. Quite beautiful results are obtained, the matt texture of the artist's work reproducing very well. The subject is hardly one which can be practised at home on account of the equipment (especially the press) required, but the writer-artist who is attracted to this medium might do well to attend evening classes in the subject at an art school.

It is possible to draw on special paper and transfer the design to the stone. As stones are heavy and bulky, zinc or aluminium plates are often used to-day. Instead of an artist's handiwork on the stone, the work can be photographed directly on to a metal plate (photo litho). An increasing use is being made of this process to reproduce, photographically, old editions of books not worth the cost of resetting in type.

### The Photostat

As we see elsewhere in this book photostatic reproductions of old prints, etc., are a very valuable and useful illustration medium. Plate 1 shows a photostatic reproduction from a very old encyclopaedia, and depicts old watchmakers' tools. The illustration was used by the present writer in a series of articles on the history of tools.

This particular illustration has been reproduced by the half-tone process, but many old engravings copied photostatically will reproduce quite well as line engravings.

The photostat is a machine for copying drawings, diagrams, maps, plans, pages of a book, etc., the same size or larger or smaller. Instead of the usual glass plate or celluloid film, a length of sensitized paper is wound off from a container. This first gives a white image on a black ground. From this negative a positive (black on white as in the original) can be printed. The result is something, in effect, like an airgraph letter, though the principle is not quite the same. For mere reference purposes a negative is sufficient.

Some writers specially collect old books, prints, engravings, etc., for the sake of their potential illustration value. There is no need to send the originals since most large towns have a plan-reproduction office where draughtsman's blue prints, etc., are made. The larger museums have the apparatus and the smaller ones usually have

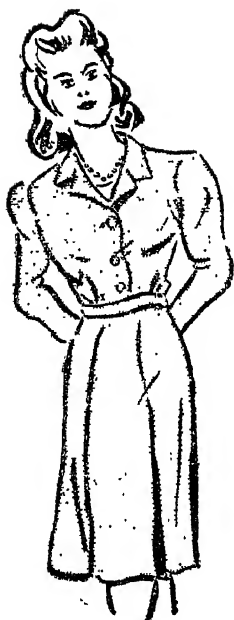


FIG: 16

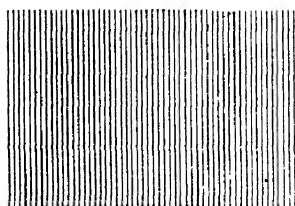


FIG: 17

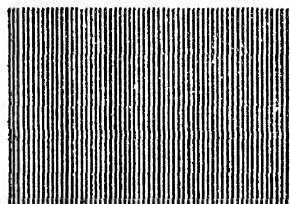


FIG: 18

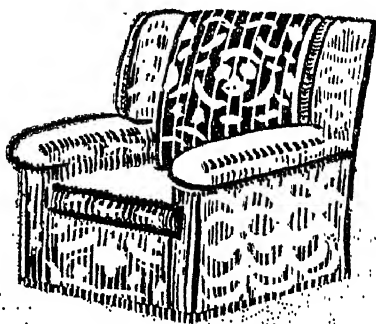


FIG: 19

MECHANICAL  
TINTS

arrangements with outside plan-reproduction offices to provide the necessary prints.

The charge is quite reasonable. Those prevailing at the British Museum before the War were :—

Size in inches	Negative (white on black)	Positive (black on white)
	s. d.	s. d.
7×11	1 0	2 0
11×11	1 6	3 0
16×11	1 9	3 6
20×11	2 3	4 6
24×11	2 9	5 6
16×14	2 6	5 0
20×14	3 0	6 0
24×14	3 6	7 0
20×18	3 6	7 0
24×18	4 3	8 6

The smallest size (7"×11") corresponds to the usual 8"×10" photograph favoured by the agencies so there is no need to waste money on having too-large photostats. In fact editors object to over-large prints and drawings since they are a nuisance to handle. Blockmakers charge extra for handling over-large work.

## CHAPTER EIGHT

ILLUSTRATIONS FROM MUSEUMS AND  
ART GALLERIES**Not so Dusty**

Museums and art galleries often prove very useful in providing illustrations for articles. At first it might be thought that anything coming from a museum would reek of antiquity and put whiskers on what might be a fresh and modern article. But quite new slants can be put upon old things and the ancient can help to explain or to contrast the modern. One writer I know has used pictures of Greek statues to illustrate an article on present-day athletics.

**A Great Help**

When you are writing of bygone things, the museums are of unique help. The present writer has written a good deal about the history of tools. Many of the illustrations came from prints in old books, but some were photographs of genuine old tools or their replicas. He also wrote a topographical article about the bygone ironworks of Sussex. From a museum came a photograph of a Sussex iron fire-back. An article on tapestry weaving was illustrated with an example of tapestry from a museum. The Science Museum at South Kensington has often proved very helpful in providing photographs of well-made, accurate models or actual pieces of machinery or apparatus.

The present writer once had a series of articles in *The Exchange and Mart* on the restoration of antiques. These were mainly illustrated by British Museum photographs (which possibly lent "tone" to the articles!).

**The Useful Photostat**

Photostats (see Chapter Seven) are of enormous help when illustrating "bygones." There is one short history of science which seems to be illustrated (quite aptly) entirely from copies of wood-engraved illustrations in old books of science. The present writer has used photostats on innumerable occasions. To mention but a few; in articles on bygone tools, dress, uniforms, turnpike gates, bygone games and sporting pursuits, old trade processes, old vehicles. Not all these were "antiquarian" articles. The turnpike gate print (made in the days when turnpikes were current) was used with modern photographs (some of my own and some Agency

pictures) to illustrate an article on the subject in a motoring paper—made topical because a certain toll gate had been freed. The old woodcuts and engravings usually reproduce very well.

### Correct Use of Museums

As I have pointed out in another book (*Facts and How to Find Them*), museums are not places to be “done” one wet afternoon with a country cousin : to trail haphazardly round the showcases trying usually with little success to be interested in a kaleidoscopic array of prehistoric weapons, Japanese armour, Chelsea china, Egyptian mummies, Roman busts, and so on. The writer (and artist) if he be a specialist, will find that most museums specialize or are noted for special collections. For example, the man who writes on art should be well acquainted with the Victoria and Albert Museum, and know what he can secure in the way of photographs there. The writer on railway topics should know of the Railway Museum at York, and likewise know what he is likely to obtain there in the way of illustrations.

A visit to a museum (a careful study of *one* gallery is better than a hasty view of the whole) will usually provide dozens of ideas and *illustrations* for articles. For example, in one museum the present writer saw a curious object—a thing like a post-horn, a yard long but made of glass. It was used for selling beer *by the yard*—a sort of joke. Adjacent, in other cases, were jugs of all descriptions—quaint Toby jugs, jugs in the form of human skulls, jugs with a frog (of china) crouching in the bottom, leather jugs, and so on. An article on “Beer by the Yard” was immediately suggested, and later sold to a brewer’s house journal. In this case the author managed to sketch the actual objects (permission being readily granted). It would not have been easy to photograph them through the glass of the case, but upon application to the trustees permission might have been obtained to have the objects taken from the cases and photographed in the curator’s office. One could, in the case of small museums, tactfully offer a subscription to the funds in consideration of the trouble, etc., involved. It sometimes pays to become a subscriber.

### Portraits

The writer of biographical articles will naturally be acquainted with the collection of the National Portrait Gallery, London. Another way of finding portraits is to consult the American Library Association (A.L.A.) *Portrait Index* (1906). We look up our subject and find a list of books wherein his portrait appears. We then have to look up these books. This is all right if one works in, say, the

British Museum Reading Room. Having found the portrait in the book, we can have a photostat made of it. As a rule an old portrait will be a line engraving, thus making a good photostat, and in practically every case (where old books are concerned) the copyright has long expired, so we can use the portrait without fee.

### Pictures from the Art Gallery

An obvious case for art gallery illustration is where you are writing about famous pictures or about artists and their work. Or you might be writing a touring article about "Constable's Country."

For illustrating certain abstract, allegorical, and religious themes, such as Mother-love, Contentment, Placid Contentment, Madonnas, Biblical scenes, etc., the pictures in art galleries should not be overlooked. In my edition of the *Children's Encyclopedia*, Section 16 ("Ideas") is illustrated largely by reproductions of paintings. It is not always possible to illustrate these subjects with agency photographs. As mentioned elsewhere in this book, film "stills" are sometimes useful, though they are not always in tone with certain "serious" books and magazines. Again, we have to consider the pre-photograph age. If we require pictures of bygone beauties (as a contrast and foil to the photographs of modern glamour-girls which you can obtain—the photographs, not the girl!—by the hundred from the film studio publicity departments) the art galleries are the places to try.

### Film "Stills"

"Stills" from historic films, e.g., *Ben Hur*, *The Barretts of Wimpole Street*, *The Private Life of King Henry VIII*, *Henry V*, *Rembrandt*, etc., can be used to illustrate articles, but there is a limit here and the paintings of historic subjects in the art galleries must be used.

### Avoid the Hackneyed Pictures

As a rule it is best to avoid the hackneyed subjects (*The Laughing Cavalier*, Millet's *Sower*, Landseer's *Dignity and Impudence*, etc.) when dealing with the higher class magazines, though for low-brow popular magazines the old familiar pictures may be best. Most church congregations sing the same old hymns year in and year out, greatly resenting the "advanced" curate who tries to introduce variety. The uncritical masses might prefer to renew familiar acquaintance with works of art they have seen reproduced (on calendars, framed pictures, Christmas supplements, etc.) dozens of times over, rather than make the visual and mental effort of assimilating a new picture.

Very few art galleries have the wall-space to exhibit all their

treasures, and a great number of pictures are often stored in cellars. These, perhaps, include the very ones you require. Consult catalogues, and, in case of difficulty, apply to the director of the gallery asking his advice as to whether he has any suitable pictures for your theme.

### Copyright

A full list of art galleries will be found in the *Libraries, Museums and Art Galleries Year Book*. Their attitude in regard to the reproduction of their pictures is by no means standardized, varying enormously from an extremely helpful and "no unnecessary expense" attitude, to a rather stiffish and expensive manner. Copyright is the chief difficulty, and one must readily admit that it would not do to relax all control over the reproduction of the pictures, otherwise we should have world-famous works of art used to advertise beer or pills—perhaps crudely reproduced and certainly cheapened by over-reproduction.

Most museums and art galleries derive some revenue from the sale of picture post-cards and reproductions.

The question of copyright in a single, privately-owned picture is not as straightforward as in the case of a literary work which is widely and publicly circulated. Most pictures in the art galleries are by artists centuries dead and, apparently, the copyright has long expired. But, so far as I know, no one has the legal right to walk into an art gallery, public or private, and demand to photograph a picture merely by claiming that the copyright has long expired. You may have the right to photograph the picture but you would doubtless be committing trespass. You, reader, may have a hand-painted portrait of your great-grandmother. Do you think I have a legal right to enter your house to photograph it, or do you think I could compel you to exhibit it publicly? We learn more about copyright in Chapter Fourteen, but for the present purpose we may say that such institutions as the National Gallery charge a reproduction fee of 7/6 in addition to the cost of the print. As a rule negatives (where they have to be specially taken) are not charged for. For larger monochrome reproductions a fee of a guinea may be charged. For coloured reproductions double fee is demanded.

Nominal fees (say of one shilling) are charged to non-commercial concerns; books of high educational value but of small circulation; books on the artist of the picture(s) concerned, and similar cases.

Even where a fee has been paid, the art gallery usually requires a credit line beneath the picture ("Reproduction by permission of the Trustees of the — Art Gallery").



In the case of modern pictures, the ability to reproduce varies enormously. If you are writing an article on "Artists of To-day. No. 37 : Olive Green" you will obviously get the photographs quite free, since you are affording the artist great publicity. In other cases you may find that the owners of the copyright ask prohibitive fees.

### Photography in the British Museum

Though the trustees of the British Museum reserve the right to control all photography in the building, and employ an official photographic staff, hand cameras (those not requiring a stand) may be used without special permission or fee in the galleries. When taking advantage of this concession a wise photographer will naturally take care not to inconvenience other people or to use naked flash-light, etc. There is also a photographic studio which professional or private photographers may, provided accommodation is available, use at a small hourly fee.

The museum authorities possess a large stock of negatives, and new ones can be taken to order, so that, with very few exceptions (chiefly priceless old manuscripts), anything in the museum can be photographed.

At the post-card sales counter at the entrance hall a large number of photographs can be seen. If the required print is not among these, enquiries should be made to the departments concerned.

Charges for prints are quite reasonable. From the last published price list the charges are :—

Size in inches	Bromide prints from existing negatives				Negative and Print			
	One print		Each additional print		Ordinary		Panchromatic or difficult subjects	
	s.	d.	s.	d.	s.	d.	s.	d.
4½ × 3½	1	0	0	6	4	0	4	6
6½ × 4½	1	6	1	0	6	0	6	9
8½ × 6½	1	9	1	3	8	0	9	6
10 × 8	2	3	1	9	11	0	12	6
12 × 10	2	9	2	3	14	0	16	0

#### Bromide enlargements

Size in inches	s.	d.
$6\frac{1}{2} \times 4\frac{3}{4}$	1	6
$8\frac{1}{2} \times 6\frac{1}{2}$	2	6
$10 \times 8$	3	0
$12 \times 10$	3	6

Actually prints are made up to 24"×20" but the 12"×10" size is the largest one *ever* need send to the Press and a 6½"×4¾" (half-plate) is often sufficient.

A fee of five shillings is charged for publication of a print from a departmental negative. This fee may be remitted in case of non-commercial publications, and may be reduced in other special circumstances.

Photographs of copyright documents, books, prints, drawings or manuscripts, cannot be supplied, or permitted to be made, unless the applicant produces the written authority of the owner of the copyright.

The free-lance would do well to get the official (free) leaflet "Regulations for Photography" from the British Museum and to obtain similar information from other large museums in which he is interested.

The National Gallery will supply electrotypes of the blocks which have been used for pictures in their catalogues at a charge of 12/6.

## CHAPTER NINE

## WHERE PHOTOGRAPHS ARE FREE

**Fee-Free !**

Those who bewail the expense of agency fees should cheer up. There are, for your asking, thousands of photographs which will not cost you a penny in reproduction fees ! All large concerns have a number of photographs they can lend you, and it is up to the journalist to prospect this valuable field. If his articles have been selling regularly, i.e., he is really a *journalist*, he should have no difficulty in borrowing some really useful prints.

One journalist, to my certain knowledge, used these free photographs continuously over a number of years in regular series of articles in a monthly. Like the man in the patent medicine advertisement, he "used no other."

Some journals do not pay for photographs at all, so only fee-free prints can be used. Luckily these are easy to obtain.

**The Film Studios are Useful**

Certain business concerns deliberately court publicity. A leading example is the film trade which thrives on publicity and runs very efficient publicity departments. It is not merely portraits of the film stars you can borrow from these people. You might be writing a series of articles on the woodwork trade in its various aspects—e.g., woodwork as taught at St. Dunstan's, a modern cabinet-making shop, etc., and you think of including details of a film studio workshop. The film people will not only give you all the information you want, but will let you have excellent photographs. You might be writing an article on make-up for amateur actors. A film studio might be able to let you have splendid pictures of make-up as applied to one of their stars—perhaps a pair of photographs, one showing the actor's natural features and the other showing him wonderfully disguised.

Very often the studio carpenters erect noteworthy "sets," e.g., a section of a railway station complete with "train" or perhaps a vast hull of a ship. Such items interest readers of popular mechanics magazines.

Still from such historic films as *Ben Hur*, *Rembrandt*, *The Barretts of Wimpole Street*, *The Private Life of Henry VIII*, *Henry*

etc., often come in useful for historic or biographical subjects, whilst to portray such abstract themes as Greed, Gluttony, Snobishness, etc., portrait studies of actors and actresses acting these expressions can be obtained. These are captioned "From a film study" so that all question of libel is eliminated.

### The Engineering Firms

Big engineering firms have large numbers of photographs. These are not taken specially for publicity purposes (though some are used in catalogues and brochures) but for pictorial records. When a big job is in progress—say the erection of a big dock, ship or bridge—photographs are taken at frequent intervals so that clients, directors and others not on the spot can see the progress being made. An inspector may supplement his report with photographs. Photographs of completed jobs are handy for impressing possible new customers. They also come in handy when extensions, etc., are planned. Thus, for several reasons not directly connected with press publicity, numbers of photographs are in hand and may be obtained by the free-lance—not as a matter of course, but provided the firm are satisfied that they will be put to good use.

When applying for free photographs state, fully, *your status*, and the type of article they are to illustrate, with the probable market aimed at. To keep in the good books of these people, always send, where possible, a copy of the article so illustrated.

When all is said and done, the firm is not out to help *you* but to help themselves. The best line to take is to show the firm how, by helping you, they gain valuable publicity.

I have used these engineering (and other) firms photographs in great numbers for articles on floating docks, raising sunken ships at Scapa Flow, aircraft construction, how tools are made, food canning, making fireworks, how hides are tanned, etc.

### Public Utility Services

In the chapter on topographical and travel articles we learnt how the tourist bureaux, etc., can help us with photographs. Apart from pictures of views, railway and transport companies often have pictures of their most modern rolling stock and equipment.

### Trade Development

The officials in charge of Overseas Trade can often provide good photographs. For example, I got some excellent pictures of logging and timber sawing from the Canadian authorities.

### "Catalogue" Illustrations

When illustrating certain technical books pictures of a "catalogue" nature may suffice. For example, for a book on amateur carpentry you can borrow not only the photographs but actual blocks showing the tools. These blocks almost invariably have the firm's name engraved on them and, if used to excess, make the book look like a catalogue, though in moderation they save hand-drawn illustrations. If you were writing a small book on orchestras, pictures of instruments could be borrowed from the makers of band instruments. The same applies to many other trades, e.g., books on electrical machinery, home furnishing, etc.

### Drawings, Too

Apart from photographs, one can often borrow drawings. For example, an article on the funny side of the Stock Exchange, cycling, amateur painting, etc., could be illustrated with appropriate drawings from such humorous journals as *Punch*. Permission to reproduce is usually readily granted provided the journal is given full acknowledgment. You might be running a series of articles on the work of the leading cartoonists and could, therefore, illustrate your article, without charge, with reproductions from their published work.

The readiness with which one can obtain such free matter depends, a great deal, on the commercial value of one's article. It would be very easy, for example, to get busy with scissors and paste and compile a book, say, on Cycling Humour, illustrated with jokes from such journals as *Punch*. Some compilers would hope to save artists' fees merely by printing a few "kind acknowledgments." In actual fact an outright fee or royalty would probably be demanded, since the proposed book would be a purely commercial affair, and the management of world-famous journals are not philanthropists.

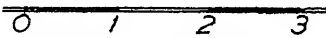
On the other hand, permission is often granted to reproduce free (and with acknowledgment) certain individual items. There are many smaller magazines which are glad when someone wishes to reproduce their cartoons, as this is good publicity. One or two magazines shamelessly invite such a practice. The editors of these papers obviously hope that, having seen a cartoon at second-hand readers will be induced to go to the fountain head, so to speak.

For purposes of a definite *book review* in a newspaper or magazine, it is usually quite in order to reproduce not more than three illustrations from a book without special permission of the publishers.

### Credit Titles Required

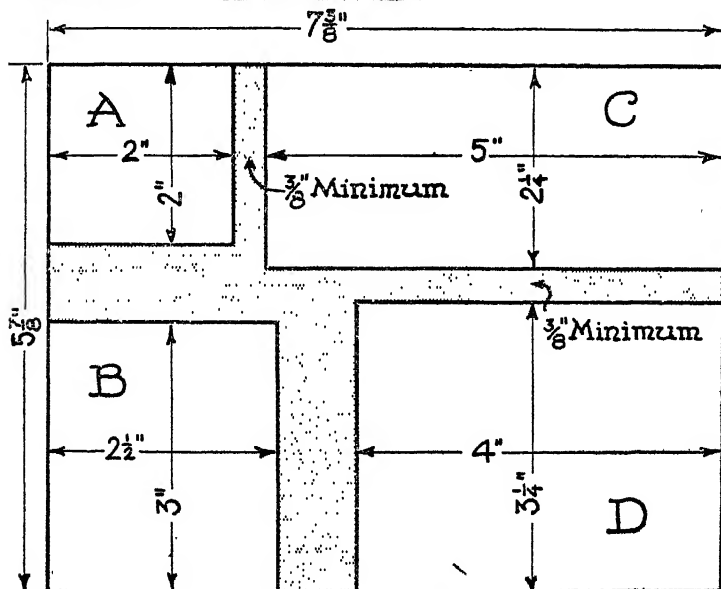
In practically every case a "credit title" is expected. This can

- ① THIS STYLE IS NEVER OUT OF PLACE 1234  
IT CAN BE WRITTEN INFORMALLY. TO. ~ ~ ~ ~
- ② Here is an attractive style written with  
a ball-pointed pen. CAPITAL LETTERS ■ ■
- ③ This old-fashioned lettering <sup>72°</sup> is still used for maps
- ④ This is a very useful style for engineering drawings
- ⑤ HERE IS A SPECIMEN OF LETTERING DONE  
WITH PEN STENCILS rapidly & accurately ABCDEFGHJ

ACTUAL  SIZE  
Scale of Inches

- ⑥ DONT UNDERLINE EVERY WORD! Avoid This!

FIG: 20      LETTERING



ECONOMY IN BLOCK MAKING FIG: 21 (WB)

come immediately beneath the photograph, or acknowledgment can be made at the end of the article, e.g., "The photographs illustrating this article are by kind permission of Messrs. —."

Some editors do not like to be beholden to anybody and will not gladly accept publicity photographs where credit has to be given. Others, as we have seen, pocket such pride as it saves money.

### Cute Publicity

Though most publicity managers like a "courtesy" acknowledgment some prefer their publicity to be extremely subtle, and, therefore, more effective. If you see "Photograph by courtesy of the PopPopPop Speedboat Co." you naturally suspect a bit of "puffing," whereas the same picture free of puff might work up a genuine interest in speedboats and if, later you saw an advertisement of the PopPopPop Company, you could read it—and perhaps act on it—believing you have done so impartially.

There are certain people with an axe to grind who try to get free publicity in subtle ways. For example, supposing a manufacturer wishes to launch motor-scooters on the English market. He (or his astute advertising agents) might prepare an attractive picture of a couple of pretty smiling girls on their motor scooters and caption it to the effect that these girls have discovered a new mode of travel. The perpetrators of this print would not be so crude as to let the name of the scooter show on the print, nor, of course, would the firm's name appear on the back. It would be offered as a News Item. If they were lucky, the print might be accepted and paid for. Actually the firm have had valuable free publicity because favourable ground for an advertising campaign has been broken.

### Whose Copyright?

Make sure that those who let you have the pictures own the copyright. For example, to illustrate an article on ballet dancing I obtained some photographs from the press agent of the Company. To my surprise these were all stamped "Copyright photograph by —." This is most unusual since owing to the publicity afforded, most theatrical companies are only too glad to let the photographs go free. From another Company, however, I got some no-fee photographs. I later learnt that this first Company instead of employing a photographer to take suitable pictures and paying him for the copyright, had let a photographer have the privilege of giving them complimentary sittings. (See Chapter Four). This unsatisfactory state of affairs was later cleared up.

Other aspects of copyright are dealt with in Chapter Fourteen.

Not all the firms you approach will have photographs you require, whilst some of the photographs offered will not be suitable—some will be too blatantly like advertising.

### You May Get Paid

In most cases one uses a mixture of agency prints, one's own prints and publicity prints. In this event one often gets paid 10/6 or 7/6 for the free prints exactly like the others. Some innocent souls are so overjoyed at the windfall that they wonder whether to buy the publicity manager a packet of cigarettes or some other token of gratitude.

Where all prints are publicity photographs requiring acknowledgment, some editors get rather canny and decline to pay for them, though some may offer a small fee for "help with illustrations." On the other hand, on one occasion the present writer got eight guineas fees for the outlay of a 2½d. stamp, and it is lucky breaks like this which help to compensate some less fortunate deals.

But now let us look at the matter from behind. What happens if *You* are asked to give free prints. Do you get valuable publicity?

### When You Give Free Prints

The writer and the photographer will have to use his discretion in dealing with "free" markets, since no wide generalization can be made. In theory, a labourer is worth paying for. Certainly the journalist should not be a blackleg by aiding the literary sharks who, by playing on the vanity of "unpublished" writers and photographers keep a magazine running for a few issues.

There are some class magazines which, though of high standard and reputation (albeit among a small select circle), cannot afford to pay for contributions since the small circulation of the magazine will not allow of paid work. The writer might care to contribute for the literary experience and reputation or the self-advertisement gained. So far as free photographs are concerned, it should be a firm rule that these must be credited with the name of the photographer.

After publication, it is not a bad idea to write to ask for the block. You will not always get it, but you will, nearly always, at least, get a promise that it will be lent to you if you wish to use it in some other publication. I once supplied a landscape photograph this way and afterwards used the block for private Christmas cards. Were it not for the outbreak of War, I would have produced, privately, a rambler's guide to a certain district. The estimated profit on sales



would not have allowed much to be spent on printing blocks, but I would have been able to borrow some in the way just described.

However, this is a mere sideline. There is supposed to be an old Yorkshire proverb which, being translated from the vernacular, affirms : "If you do something for nothing, do it for yourself." If you let a photograph go free of fee make sure you are reaping some benefit—a definite help for some organization or party you are interested in, or a further step up the ladder of journalistic experience.

## CHAPTER TEN

## LITERARY MARKETS FOR THE PHOTOGRAPHER

## The Illustrated Travel Article

For all practical purposes the markets for the camera-journalist are limited only by his own market study and ability to produce the right stuff. The use of the camera *enlarges* one's scope.

There are, however, two markets I should like to deal with here—the writing of topographical articles and writing articles on camera-journalism.

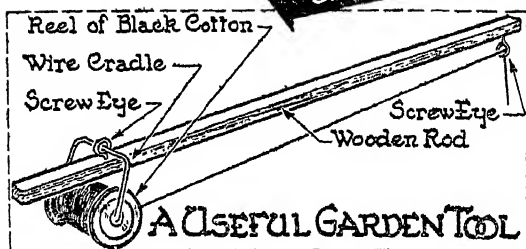
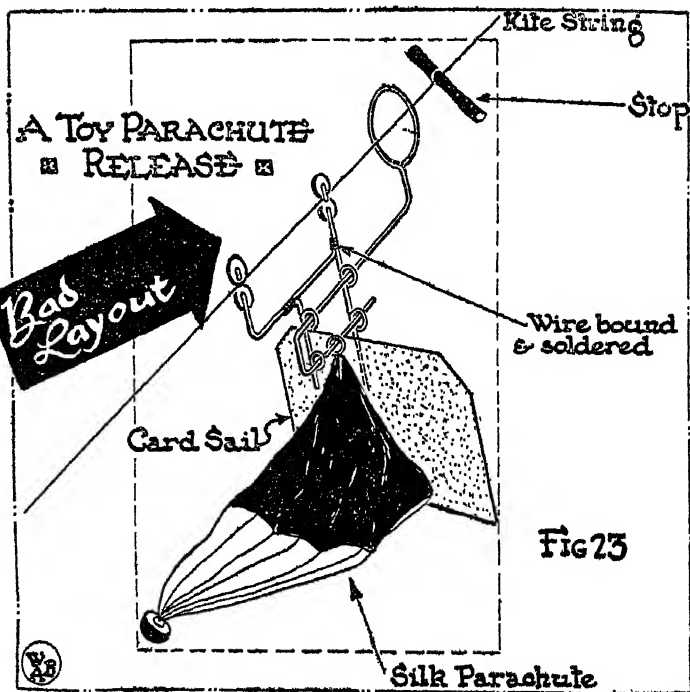
For some years to come, foreign pleasure travel will be but a memory—or an anticipation! However, one of these days when all the mess and muddle have been cleared up there will be a foreign travel boom, and writers who think of specializing in travel articles may well ponder on pre-war methods of obtaining suitable pictures.

Of course, one may take one's own snaps. In fact, a tour abroad without a camera would be unthinkable, especially for a journalist. One could recklessly "shoot" at anything and everything, but it is well to remember that the tourist agencies and bureaux abroad have, normally, literally hundreds of photographs to let writers have to illustrate articles. No fee is payable, though a credit is usually expected. A request to the various foreign information bureaux or government offices concerned usually results in a flood of pictures being sent.

The same, of course, applies, if only to a slighter extent, to this country. Before the War, the publicity boards of large pleasure-resorts, or districts wishing to attract residents or industry, held annual photographic exhibitions—some containing over 5,000 exhibits—from which writers could take their pick. The town had bought the rights in the pictures and were thus able to make a present of them. Railways, too, have excellent files of photographs illustrating the scenery through which their lines pass. Formerly these files contained extremely hackneyed views, but of recent years the outlook has been much brightened.

The purchase of a twopenny picture post-card does not automatically carry with it the right to reproduce. In fact, the word Copyright is usually boldly marked thereon. So far as foreign post-cards and their photographers are concerned, it is usually quite easy to get permission to reproduce, gratis. In fact the photographer thinks it quite an honour to have his work reproduced abroad with

FIG 22

**Good Layout****A TOY PARACHUTE  
■ RELEASE ■****Bad Layout**

his name credited. (You will send him a copy of published work, of course).

This is not done just out of loving-kindness. It is good publicity for the man. "Photographs by kind permission of Henri Brun, Bad Oder" you read. When you eventually visit Bad Oder Henri hopes you may remember and visit his shop.

To economize in film, it is a good idea to pay a visit to the local shops and buy packets of photographs in order to ascertain what has been photographed. You can then use your film for *other* subjects.

### Defendu and Verboten

You will not, obviously, use your camera near military zones, armies on the move, naval dockyards, etc., without official permission. If you do, your intentions may be quite innocent, and in this case you will probably get let off by Authority, but usually only after a lot of showing of passport, credentials, a lot of grilling and loss of time, temper and the film.

3. *The Wellcome Photographic Exposure Calculator, Handbook and Diary* gives a useful list of historic buildings in this country with details of necessary fees and permits required for photographing.

There are, of course, on the Continent, photographic agencies and professionals just as there are in this country, but it is often difficult to negotiate with them on account of language and currency difficulties. The best of them usually have connections with the London agencies.

If you want photographs (presumably free) from foreign sources and do not know whom to approach, address your enquiry to the London Consulate of the country concerned, e.g., "The Ruritanian Consulate, London." No further address is necessary.

### Exploit your Experience

The artist-writer who has learnt the ropes so far as anyone can be said to have really learnt anything can write technical articles telling others how to do likewise. There is, normally, a good range of markets. Dealing with photography there are firstly such journals as *Amateur Photographer*—magazines devoted exclusively to photography chiefly from the hobby standpoint. Articles are usually written around a short set of photographs.

Secondly, there is the Trade Press, which includes such old-established magazines as the *British Journal of Photography* and the *Photographic Dealer*. The first is for professional photographers and advanced amateurs. The scientific aspect is well to the fore. The latter, as its name suggests, gives prominence to articles on systems

and practices for photographic workrooms, and hints and tips on how better to run a photographic retail business.

Thirdly, we have those journals which publish more or less regular articles on photography. These are chiefly such journals as *Hobbies*, *Handicrafts*, *English Mechanics*, etc. Usually they are written by a regular outside contributor—quite a nice job if you can get it! Every regular outside man was once just a plain outside man, so when a new journal is in the offing it is up to you to weigh in *quickly* with a specimen article and offer of a regular feature.

There are plenty of papers such as *Cycling* which publish occasional articles on photography, whilst newspapers publish articles on the subject during the summer. The children's annuals are another market.

Most articles are of a general nature, or deal with some point of technique. The writer-artist should be able to provide a new slant, e.g., "Press Photography as a Career," "Exploits of Cameramen," "New Ways of Making Money with a Camera."

There are certain popular-science journals which, whilst not publishing photographic articles as such, will take articles dealing with how air-photographs are taken; how lenses are ground, etc.

Similarly there are openings in artist magazines and the lay Press for articles on press art, cartooning, fun sketching, simple landscape sketching, etc.

### Take It or Leave It

It will sometimes be noted that some travel articles (describing really off-the-map places) are illustrated with quite common-place snapshots. These are used because they are so unique in their subject and unobtainable elsewhere that this compensates for their lack of technical excellence. On big expeditions, an official photographer with special equipment accompanies the party, but the lone explorer (who may be a mediocre photographer) usually takes a modest vest-pocket camera.

In the same way, pictures of shipwrecks, etc., taken by passengers with small hand-cameras under very difficult conditions are of frightful technical quality but the subject here is all important.

## CHAPTER ELEVEN

## CAPTION WRITING

## Cash for Clever Captions

People talk facetiously of sewing a coat to a button, but it is often true that a clever caption will sell an otherwise mediocre photograph.

The caption is usually typed on a slip of paper and pasted lightly to the back of the print (in the centre). Never type directly on to the print as this will usually result in a Braille-like impression on the front, giving trouble to the blockmaker. The same trouble occurs if a hard pencil is used. As a soft pencil smudges and gets faint it is best to use ink if you haven't a typewriter.

There is a method in which captions are typed on the lower half of a strip of paper, and this is then pasted to the bottom of the print, from behind, so that the caption projects from the bottom of the print. This certainly enables the captions to be read without continual turning over of prints, and if the picture editor cares to use the caption as it stands (which is not likely), he can just tear off the slip and send it to the printer. The slip and the photograph should both be identically numbered otherwise both will lose their identity. The disadvantage of this method is that the paper soon gets folded over and either tears off or is cut off by the knife-like edge of the print.

## How to Write Captions

The first function of the caption is to describe, as tersely as possible, what the picture is about, mentioning, where necessary, the names of the people and places. In the case of a newsy item, the date is added.

As a general rule, the caption consists of four parts. First, there is a snappy title typed in capital letters, e.g., NOT TOO COLD FOR THEM (the picture in question shows girls in bathing costume skipping on a beach.)

Now follows a description of the picture (in ordinary type) :—

The continued cold weather is keeping most people away from the sea but these girls at Margate are regular bathers and enjoy their daily dip.

Then follows a formal description :—

Photograph shows : Skipping is just the thing these cold days after a bathe.

Lastly there is the agency's name and the date.

To make the matter quite clear, three more examples are given, all (like the above) from Fox Agency photographs, to whom acknowledgments are due.

### DONKEY KING TO REIGN AGAIN

Old JOHN TODD, King of the Donkey Rides on Ramsgate Sands for sixty years, will have his pitch here this summer after all. Yesterday Ramsgate Council surrendered to public opinion and accepted his amended tender of £300 for three years, although another tender of £360 had been recommended. The council were influenced by a petition signed by more than 1,000 people and letters from all parts of the country.

Photograph shows : Old JOHN TODD with one of his favourite donkeys.

(Agency stamp and date).

### LANDSLIDE CUTS OFF VILLAGE

A landslide has occurred at Abertysswg (Mon.) sweeping away the road which has dropped twenty feet. Abertysswg is completely cut off from New Tredegar and it will cost several thousand pounds to reconstruct the road.

Photograph shows : Cyclists who had to walk along the road. The huge cracks show extent of landslide.

(Agency stamp and date).

### 10,000 DECK CHAIRS BEING PREPARED FOR SEASON

Workmen at Eastbourne are now completing a gigantic task. There are 10,000 deck chairs at Eastbourne and these all have to be washed, repaired and revarnished in readiness for the season. The task takes nearly all the winter to complete.

Photograph shows : Men at work completing their huge task of washing 10,000 deckchairs.

(Agency stamp and date).

### Style in Caption Writing

Note that the useful and factual information supplements the photographic detail. The caption can be as long or as short as the editor prefers. He can use the caption as it stands or he can remould it, since every journal has its own style. He has necessary facts to "spread" the caption into a short article.

Further note that all the information is on the back of the print, not in a covering letter.

You will also observe that there is no flowery language. Some captions are quite witty but often these are made up by witty sub-editors. Some are even in rhyme. For example, a holiday photograph showing cruising girls mopping the decks was captioned :

### ALL HANDS ON DECK

Oh, it's nice to be a sailor, swabbing decks all day ; the more you work, the more you may, it makes no difference to your pay.

A successful caption writer should have a ready command of catch phrases both old and new, though he must avoid the clichés mentioned in Chapter Three. Good captions can be found around current film or song titles. For example, a photograph in a cycling paper showed a group of cyclists—all men except for one girl. It was captioned "One Hundred Men and a Girl"—from the (then) current film. Another holiday picture showed one girl anointing another with sun-tan lotion. It was captioned "One touch of sun-burn makes the whole world skin."

Misquotations, in moderation, are popular, e.g., "Down to the Sea in Slips," "Every Donkey Has His Bray." A good example of the use of a song title plus a pun, used as a caption for a photograph showing a young lady eating cherries was "A Little *Bite* of What You Fancy Does You Good."

Mr. Rufus Mallinson gives examples of two clever captions. One of his photographs shows half a dozen fledglings perched on a branch. One is hanging by one leg, having apparently missed his footing. It is captioned "Look Boys ! One Hand !" Another, somewhat similar (probably of the same birds), shows two birds. One, rather liverish-looking is solidly esconced on the branch. The other is hanging upside down. The caption is : "Stop it, Sally. You Make Me Sick !" Without these amusing captions the prints would lose much of their appeal.

A study of headlines is a good training for caption writing, and good ideas come, not just as you are about to send off the prints, but whilst printing and developing.

However, it is not necessary to be too smart. The Fox captions already given are good examples of everyday agency work.

### Be Accurate !

All proper names, i.e., people's and place names should preferably be written in capitals, particularly if you haven't a typewriter and have to letter the captions by hand.



Above all, be *very* careful to caption the prints accurately. Thousands of pounds libel damages have been paid away against magazines and newspapers which have published photographs, say, of a woman and child, giving the impression that the woman was the child's mother when she might actually be unmarried. In a society magazine a picture was published of a young man talking to a lady described (by the caption) as his wife. Actually he was unmarried though engaged and his fiancée was not unnaturally distressed, though probably smoothed by adequate damages which were later obtained.

Remember that Sir Bingo Blank may be a big shot in the market town of Much Hooting, but to the outside world he is almost a Nobody. Should you have occasion to send his portrait to London papers, state exactly *who* Sir Bingo is.

### Self Test

If you fancy yourself as a caption writer, consider the photograph Plate 7. What title would you have given this picture? The particular print ordered specially from an agency for this book, had not the amusing caption it doubtless had when it was first sent out some years ago to newspapers. It was lamely inscribed "Police-woman Chases Kids Along Banks of Serpentine." What would you have entitled this picture? The first thoughts that occur are usually unusable trivialities, but they serve as a peg for further thinking—"Beating a Retreat," "A Fair Cop," "Warned Off," etc. If we look up Roget's *Thesaurus* under "Retreat" or rather "Escape" (para. 671) we will find a considerable number of synonyms and phrases. One that may take our fancy is "Showing a Clean Pair of Heels." This is a little better—and so we go on. We may toy with the idea of a *hot* reception to a *cooling* dip. At the time when the popular song was current, one might have considered entitling the print "You Can't Do That There 'Ere."

If bathing costumes were in short supply at the time, one might have thought of something on these lines: "Shortage of swimming costumes does not worry these Cockney kids by the Serpentine, who seem, however, to have met with a warm reception in their search for cooling waters."

Then what about a reference to Mrs. Grundy? Can Roget help here? What about Water Babies?

Clever captions are a great asset to pictures of "light" subjects but are, of course, out of place in serious matters.

### Fair Claim

Certain photographers try to foist off old photographs as new

by means of ambiguous captions. Suppose, for example, there is a revolt in Syria, and there has been a bomb outrage at Beirut railway station. It is quite possible for an old print to be published captioned, somewhat ambiguously, "View of Beirut Railway Station, Scene of the Recent Bomb Outrage." Far better would be a photograph taken just after the actual explosion, captioned "The Scene at Beirut Railway Station after the Bomb Outrage. Photograph shows police inspectors . . . etc." As with the drafting of Patent specifications, one should make all possible legitimate claims for one's photograph.

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## CHAPTER TWELVE

### PAYMENT TO EXPECT

#### Small Profits, Quick Returns

One of the peculiarities of working as a free-lance in writing or in photography is that (except for occasional work commissioned at a definite fee) one never knows in advance what one is likely to get for the work, though one can generally make a good estimate. Speaking from my own fairly extensive experience, I can say that, on the whole, pleasant surprises counterbalance disappointments. Quite often a job upon which one has spent a lot of time and trouble and has sent to an apparently well-to-do paper is paid for on a very meagre scale, whilst for other work one often gets far more than expected. After a time one can boycott the low-payers. Naturally the paper which likes to command the best work offers suitable prices for it.

The ancient adage, "small profits, quick returns" is quite a good one for the free-lance. I was once, on one exceptional occasion, paid five guineas per 1,000 words, whilst, concurrently, I was writing stuff for 15/- per 1,000. Yet the fifteen shillings' stuff was the most profitable! It was very easy to write and competition was small. I had a commission to write enough of this stuff to keep me busy for weeks. The five guinea stuff, which was a flash in the pan, took a long time to write, as the information incorporated was exceptionally hard to obtain. Competition, also, was keen.

It is the same with photographs. By all means aim high and avoid being a mere hack. But remember, for every big fee you earn, there will be dozens of small ones. It is not so much the size of each individual cheque which matters, but the total amount received each week and every week. The more prints you sell, the more experienced you will get both in subject-finding and marketing. One day you may find editors *asking* for your work. Logically, since the photographs are sure of a market and wastage is eliminated, you could charge a lower fee. Actually, however, you would do well to ask a *special* price.

Please do not think I am condoning the attitude of those parsimonious papers which starve their contributors. Nor should one be a blackleg and depreciate one's own work. It is just as well to remember, however, that the money an editor can afford to pay

for your photograph depends on the status and circulation of his journal.

### Most Editors Have Standard Rates

Some photographers rubber-stamp "Fee 10/6"—or whatever it is—on the back of the print, but this is not altogether a wise practice except, as mentioned elsewhere, in the case of "Fine Art" publishers who, with brass-faced audacity, often offer the free-lance as little as they dare think he will accept. Most magazines have their standard rates of pay. There is just the possibility that an editor will pay *more* than the fixed price you are tempted to mark on the back!

Other photographers add "One use offered at your usual rates." Some less respectable papers, not, of course, typical of the whole, have been known to file the blocks and use them again without automatically making further payment to the photographer. If they are detected (which is not often) they merely plead an oversight and pay up.

A few extraordinary people base the value of the photograph on cost price, i.e., the cost of the negative, paper and chemicals. It is not even enough to include your time taken in making the picture and the cost of office overheads. What you are charging for is your skill and experience gained over many years and at the cost of numerous rejections.

### One Photograph—Many Sales

Though experienced writers often manage to sell *second rights* of some of their articles, or collect various serially published items for book publication after revising and editing them, it is the usual working rule to assume that the article will be sold once only. Indeed, quite a number of magazines buy complete copyright. With saleable photographs, however, this single-sale is the exception rather than the rule. One hopes to sell, without any alteration, one photograph many times over.

Photographs are so easily resurrected. I have in mind a picture of an old blacksmith at work at his anvil in a Sussex village. The print has been used several times: in an article dealing with old-time country crafts; in a touring article; in a church magazine, mainly, one supposes, for the patriarchal portrait of the old man; and even in a technical part-work where, as far as I can remember, it was used to illustrate some remarks about the ductility (or something of the sort) of iron.

A few magazines will not use *any* photographs which have been published before, but these fastidious magazines are in a minority. Most newspapers hope for a certain number of exclusive pictures, but one often sees the same picture in several newspapers concurrently.

I am acquainted with a man who has sold a single photograph sixty times, and I do not think this is anywhere near a record. As photographs get older, they often become, like many old books and postage stamps, more valuable. They acquire an historic interest, for they may show old buildings now swept away by road-widening; old forms of transport (the old horse buses, trams, tramways, etc.); old fashions; and hundreds of other subjects.

Although, as just mentioned, many editors ask for complete copyright in written matter, not many ask for the copyright of the photographic illustrations. (If they do, you can demand a considerably high fee).

### Vary the Viewpoint

It is always a wise plan to take pictures from two or three (sometimes more) angles. There are several advantages. If only one snap is taken there is the possibility that one makes a technical error regarding focus, stopping or exposure. Unless a photograph is specially offered as "exclusive" (at a high fee) there is nothing, legally, to prevent you from sending the photograph to several papers, and have it printed in different journals at the same time. Except in the case of *news* pictures editors, however, do not like this duplication, though they cannot legally complain, and if this practice is persisted in, you may find yourself in their bad books. If different views are taken and variously published, all will be well.

Again, if you win one of the higher prizes in a competition, you may have to surrender the negative. It would be sheer fraud to surrender one negative and retain for future use another almost exactly like it, but if the same subject is taken from a different angle or viewpoint it will rank as a different negative which you can legitimately use.

### Paying for the Feature

Some magazines pay so much for the "feature"—for the text and the pictures. If they do this, there is nothing to stop them from using your photographs almost page size, or, conversely, quite small. They can use as many or as few of the illustrations as they please. (Occasionally you will get paid for photographs not used).

If you are paid a lump sum you will have to settle, yourself, with any agencies from whom you have obtained photographs and you will have to ascertain beforehand that assuming all the photographs are used, the reproduction fees payable to the agencies will leave you with a fair profit for your own literary work. Some of the agencies charge extra rates if their photographs are used on magazine covers, in books, part-works, etc.

### Payment by the Page

Other magazines pay so much a page—a very convenient editorial way of costing the magazine, but not altogether satisfactory for the contributor. If the rate of pay is a guinea a page and the work is spread over three pages, the contributor obviously gets three guineas, but if the whole lot is put into small type and small blocks are used, the article may go on one page, and the unlucky contributor gets a single guinea.

One journal whose fame is inversely proportional to its payment to contributors was forced, by war-time shortage of paper, to compress its contents and to use small type. Thus a former two-page article appeared on one page. Yet the rate of payment remained the same. However, there is no need to contribute to these papers. They are in a minority, anyway.

As already mentioned, one has an occasional lucky break to compensate for this editorial stinginess. The present writer has had a few articles so spaced out that some photographs which he thought would go about four to the page, actually occupied a page each, and in one—admittedly unusual—case, eight guineas were received instead of the expected two or less.

### Standard Rates

Rates of pay for literary matter vary enormously—from fifteen shillings (or even less) per thousand words, to five guineas or more. The rate of pay for photographs is, however, fairly constant. This may be because the various agencies have so standardized them.

This book is being written in an unsettled end-of-the-War period, when prices of all commodities and services are liable to fluctuation. As regards prices paid for photographs it might be mentioned that just before the War, the usual average fee for a photograph in a weekly or monthly journal was 10/6. Some trade papers paid 7/6 and some only 5/-. Fees as low as 3/6 were occasionally met with, but these were only for small photographs in unimportant papers.

Fig: 24

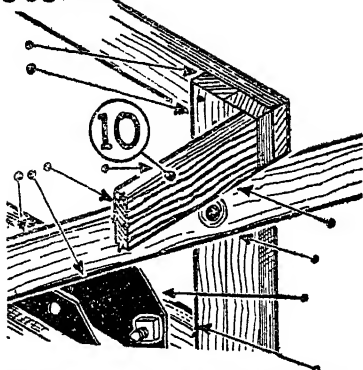
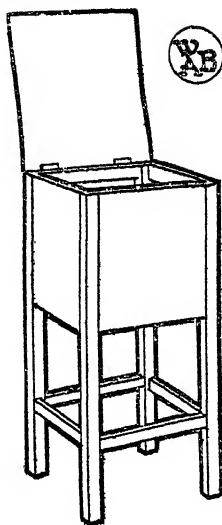
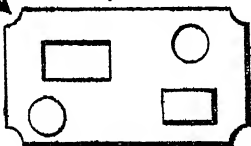


Fig: 25



White lines (added with  
ruling pen), lighten a  
diagram

Fig:  
26

Heavy Outlines  
are effective.

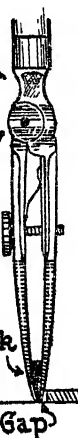
### Conventional Shade Lining.



(a) Increased thickness  
of shade lines

(b) A more  
accurate method

Ruling  
Pen

Fig:  
27

### Shading A Cylinder Fig: 28



Fig: 29

Fig:  
30Fig:  
31

### Shading Spheres

SOME AIDS TO BRIGHTER DIAGRAMS





BOOK PUBLISHERS.							£	s.	d.
Reproductions	up to 15 sq. ins.	..	..	..	..	..	10	6	
„	over 15 and up to 30 sq. ins.	..	..	..	..	..	14	0	
„	„ 30 „ „ 45	„	„	„	„	..	17	6	
„	„ 45 „ „ 60	„	„	„	„	..	1	1	0
„	„ 60 „ „ 80	„	„	„	„	..	1	11	6
„	„ 80 „ „ 100	„	„	„	„	..	2	2	0
„	„ 100 „ „ 120	„	„	„	„	..	2	12	6
„	„ 120 „ „	..	..	..	..	..	3	3	0

#### ADVERTISING AND COMMERCIAL PUBLICITY

- (a) Permission to reproduce for advertising purposes in any number of newspapers and periodicals, and also in your own trade publicity circulars, catalogues, and leaflets, but excluding Posters, Show Cards and Commercial Calendars. (Per subject) .. .. . 5 5 0
- (b) Permission to reproduce in one advertisement in a limited number of newspapers and periodicals. (Per subject) :
- |   |    |   |   |
|---|----|---|---|
| One newspaper or periodical .. .. .           | 1  | 1 | 0 |
| Each additional newspaper or periodical .. .. | 15 | 0 |   |
- (c) Permission to reproduce for Show Card use. (Per subject) .. .. . 1 1 0
- (d) Permission to reproduce for Commercial Calendar use. (Per subject) .. .. . 1 1 0
- (e) Permission to reproduce as Poster—not exceeding Double Crown size. (Per subject) .. .. . 2 0 0  
(Rates for larger sizes by negotiation.)
- (f) Permission to reproduce in a commercial publicity booklet or small folder only. (Per subject) .. 10 6
- (g) Permission for exhibition only, not reproduction. (Per subject) .. .. . 10 6  
(Inclusive of print up to 12×10 inches.)
- (h) Photographs to be used as guides for Artist. Stock or whole-plate print. (Each subject) .. .. . 5 0

#### Selling a Good Series

If you have chanced on a really good thing (the sort of lucky break that does happen once in a while) it is possible to auction,

to speak, a set of pictures. A list of possible markets is compiled with the aid of Year Books, etc., and a set of prints sent to each with a request that "if interested, please make an offer." An astute photographer will not necessarily accept the highest offer. He will mention this "bid" to a near rival, hoping that this man will raise his price. Naturally, it is possible to be too greedy and to overstep the mark, but with a little experience *outstanding* photographs can be made to command outstanding prices (as, indeed, they should).

### Selling Through an Agency

It will be generally found, however, that the large photographic agencies are better able, by their reputation, long experience, and world-wide marketing connections, to handle the photographs—even those of the experienced free-lance. They can do so more profitably to the photographer even though their commission is usually 50% on sales. All you have to do to interest them is to send in *marketable* photographs. Don't send the negatives unless asked. As a rule the agencies do not want to see you personally. They don't care who you are or what you are. Your photographs are your sole passport and their only interest. You will, of course, send a stamped addressed envelope for possible return of prints.

A list of agencies can be found in the *Writers and Artists' Year Book*, from which it will be seen that some agencies are more ready than others to consider free-lance work. Note their specialities.

Those who have placed good photographs in the hands of agencies are often favourably surprised at results, fees being received from English and overseas markets, advertising managers, etc. Though (on account of commission) you get only half fee, the agencies more than double your sales.

### 'Ware Sharks !

If a reputable agency agrees to handle your pictures it will do so because it thinks they are reasonably likely to sell and, on a fifty-fifty basis, the agency makes a sufficient profit to keep in business. There are, however, always some sharks who, under high-sounding names, inveigle free-lances to deposit prints with them, charging a "booking fee," or handling fee, fees for making prints, retouching—or some sort of fee. In fact this type of agent gets small income—if any—from commission on actual sales. Any such sales are mere incidental flukes. His income—often large—is derived from various "fees" charged to gullible amateurs whose work has been turned down by reputable agencies.

You have been warned.

There are other shady "agents" who are here to-day and gone to-morrow—with your negatives and any reproduction fees owing.

Some "agents" suggest that your work is not quite up to Press publication standard, but is very promising. Now if you'll only take their Postal Tuition Course in Press Photography. . . .

## CHAPTER THIRTEEN

## FILING, INDEXING AND BUSINESS METHODS

**An Index is Necessary**

Very few authors write piles of articles and *purposely* accumulate a stock, but with the photographer it is different.

Whilst most photographers would like to see immediate sales of their pictures it is to be realized that (except for urgent *news* pictures) each photograph is in the nature of an investment. Some are definitely seasonable (e.g., Daffodils-by-the-Lakeside pictures) and can be given periodical airings. For these seasonable pictures we can keep an eye on the calendar and almanac, or preferably (as mentioned in other pages) compile your own Year Book of Seasonable happenings. Other pictures are made suddenly topical by unexpected events.

If we have a good stock of negatives properly indexed we can often make good sales of "newsy" pictures.

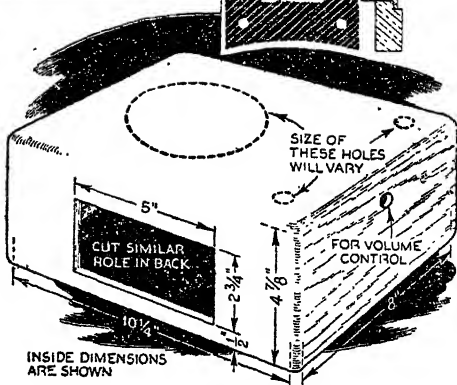
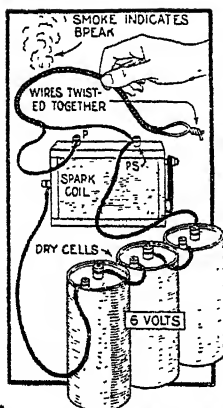
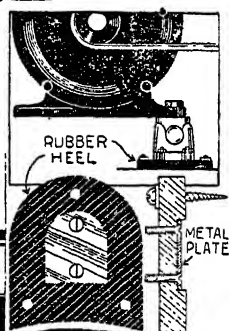
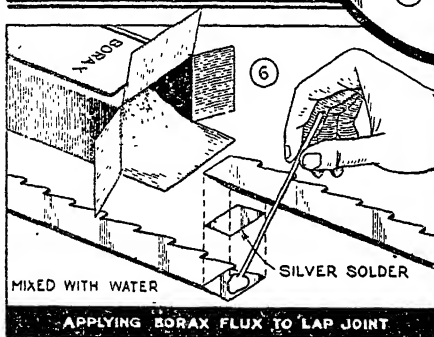
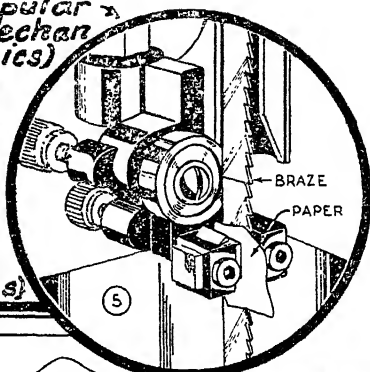
Certain buildings and places frequently come into the news overnight. A famous old market hall might be gutted by fire. A public subscription might be opened to restore an old church. The view of an old castle might be threatened by the erection of a power station. A row of ancient cottages might be threatened with destruction by road widening. A stretch of coastline might be acquired for the Nation. Milestones and signposts may be uprooted or restored—and so on.

When the camera-journalist has but a few dozen negatives (retained in the D. & P. merchant's folder) it is fairly easy to remember the details of one's collection, but as the negatives accumulate and pass from dozens to hundreds and then into thousands, a business-like system is needed in order to make the best possible use of the stock. As mentioned elsewhere in this book, a single negative often has quite half a dozen uses, so that negatives must be cross-indexed.

**A System You Can Use**

After many trials and experiments the present writer has adopted the following system. Readers may adopt or adapt it as they please.

First, number consecutively all negatives as they come irrespectively of their subject. There is always room on the margin. Write in ink. Ordinary blue-black ink will do.

Fig  
32(Popular  
Mechanics)⑤ FLOOD LIGHT  
FROM PHOTO REFLECTOR  
(Science & Mechanics)

(Popular Mechanics) (Popular Science)

Typical Technical Diagrams

Make a contact print of each and number to suit.

Obtain a number of old envelopes and cut them as shown in Fig. 10. Slip in both negative and the print, numbering the envelope at the top right-hand corner.

Then make or procure a box (of cardboard, wood or metal) to hold about five hundred negatives. (Several boxes will eventually be required). See Fig. 7.

Get an ordinary exercise book and rule each page in three columns, a narrow left-hand one for the number of the negative, and a narrow right-hand column for the date the film was taken. The wide remaining space in the middle is used for entering a brief description of the negative, e.g.,

261	Village Lock-Up, Monkton Combe, Som.	June '39
262	"Quebec" Signpost, Sussex	do.
263	Quaint Lamp at Elsted, Sussex	do.
264	Village Stocks, South Harting, Sussex	do.

We now need a card index. We make out a card for LOCK-UP (Village) and enter the number 261. There will probably be others there, relating to quaint old lock-ups all over the country. If our print is a particularly good one we mark it with a star. I enter poor negatives with a small down-pointing arrow (supposed to represent "thumbs down"!). This marking of good prints is useful if one wishes to use, say, a ploughing scene and has quite twenty prints relating to the matter. The best one can soon be picked out.

## Cross Indexing

To continue. Apart from entering No. 261 under Lock-ups, we enter it also under SOMERSET (perhaps under the sub-heading MONKTON COMBE)—or possibly BATH ENVIRONS, as many tourists will make Bath their centre. You might also enter it under PRISONS. If your subject was connected with a famous man, say a font where a famous Premier was christened, you would enter this not only under FONTS but under the man's name. A little time spent in careful indexing will save heaps of wasted time later on. For example, it is very unsatisfactory to be looking for an example of a good inn sign among a couple of hundred entries merely marked SIGNS, VARIOUS. In fact you should make it a rule that when a single card has over twelve entries, it should be subdivided. For example, we have inn signs, tea-shop signs, curious advertising signs, examples of ugly hoardings, village signs, signposts, motoring direction indicators, and so on. A glance through the cards will

suggest saleable illustrated articles. For example, I found on subdividing my SIGNS photographs that I had a number of photographs of Village Signs. I promptly sold an illustrated article about them.

Some pictures will, by chance or design, exhibit some particular theme worth detailing, e.g., Yawning, Sneezing, Winking. Even failures and freaks should be kept since you may have occasion to write an article or book on photography and trot out these failures—examples of double-printing, lopsided pictures, out-of-focus, pinholed, shaky pictures, etc.—as examples of “how not to do it”!

### The Sales Book

A second exercise book is required. This is the *Sales Book*. It is numbered, but the titles of the prints are not entered. These can be obtained from the other book. Leave two or three horizontal lines for each number, and when you have actually sold a print and received money for it (not before), enter details briefly, e.g.,

467. Daily Wail, 5/37, 10/6. Susie's Journal, 7/37, 7/6.  
Gardening Times, 8/37, 7/6.

and so on. Naturally some prints do not sell at all and you'll have blank spaces in your book, whilst others sell many times over.

### The Dispatch Index

Lastly you want another card index which will tell you, at any given moment how many prints are out, how many accepted, how many have been published. Instead of the alphabetical tabs these markers will be written up as follows:—

RESUBMIT  
PAID AND PUBLISHED  
PAID BUT NOT PUBLISHED  
PUBLISHED BUT NOT PAID  
ACCEPTED  
OUT

The cards will be numbered in the top right-hand corner in large figures according to the register. If several prints of the same subject are circulating, number them (a), (b), (c), etc.

Suppose No. 893 is sent out. Write this number on a card (top right-hand corner), and on the card put: “Sent *Everybody's Weekly*,” or whatever it is, with the date. If several pictures have been combined to make a series, clip their respective cards together with a wire paper fastener. Put them in the OUT division. You may later hear that they have been accepted. You will then move the cards to the ACCEPTED department, and later into the PUBLISHED. Of course, often the first thing one knows is that a

Cheque has arrived, when the appropriate cards will go straight into the PAID division. Later you will take these cards out—perhaps regularly, say, monthly, if you make up your accounts then. The cash details will be entered in your usual cash book and also the special photographic Sales Book. The card can then be destroyed or, by crossing out writing, reversed and used again. If the photographs are rejected, put the cards in the RESUBMIT division until you have decided on their next journey.

This RESUBMIT has a better psychological effect than REJECTED. Prints do not earn money by being kept at home.

### A Paying System

This system may seem a lot of bother, but believe me, unless this, or something very similar, is adopted, one's files get into a chaotic condition; sales are missed through not knowing the full possibilities of one's stock, and fees are missed through failure of some editors to pay because they have overlooked the matter and no reminder has been sent. By the way, do not pester the editor and ask "how the photographs are getting on," and never, like some hasty fools, submit a letter stating that as nothing has been heard about your photographs, you presume they have been published, and you are submitting the enclosed account. In any case do not bother the editor with financial matters. Write to the accountant.

Those who go in for composite photography ("montage") need index their negatives carefully.

### Points About Packing

Be business-like in your packing. It is no uncommon thing for an editor to get a packet of prints so tightly jammed into an envelope that knife or scissors have to be requisitioned to extract the prints, unless, of course, the envelope splits its sides in the post. The envelope enclosed for return is usually found to be too small.

If you standardize your packing you will be able to buy envelopes, etc., in quantity at cheap rates. Suppose you send out prints of half-plate size, i.e.,  $6\frac{1}{2}" \times 4\frac{3}{4}"$ : the envelope in which you send them will be  $7" \times 5\frac{1}{2}"$ , and the self-addressed envelope will be  $6\frac{1}{4}" \times 5"$ , so that it will readily slip into the larger one without being folded. A stiff card should be included to prevent the prints getting damaged. (A postman will often double up large envelopes in order to get them through small letter-boxes. *Verb Sap.* Is your letter-box wide enough?).

If this card stiffener is loose (or tightly jammed in the inner envelope) the editor's office boy will usually extract it under the



impression that it is another photograph. Quite often the loose card gets mislaid. The best plan is to glue the card to the inner envelope. One method is cut the card about  $\frac{1}{4}$ " smaller each way than the envelope (say  $6" \times 4\frac{1}{4}"$ ), paste one face and slip it in the envelope so that it adheres to one side. A neater way is to insert the card as before, but unpasted. Then cut the back of the inner envelope away leaving an inch margin at the bottom and two sides. These sides are pasted to the card. Possibly such envelopes can be purchased ready made.

### "Photographs Available"

When submitting a number of prints with an article, the extra weight (together with the stiff card backing, etc.) naturally adds to the postage (both for submission and possible return). A *sealed* envelope each way is indicated. Where the speculative element is rife and the article (and accompanying photographs) may have to be submitted many times before being accepted, a great deal of money is frittered away in heavier postage rates occasioned by the weight of the photographs and their packing.

To avoid this, many writers have adopted the "Photographs Available" idea. It should never be forgotten that it is not usually a necessary condition that writers of articles should provide their own photographs. Some quite experienced writers never bother about illustrations, but this is perhaps chiefly because they are staff men, or regular contributors writing on more or less stock themes or matters of current interest which they know very well can easily be illustrated by the agencies. They may be so busy and so highly specialized that they have no time for the pictorial side. Though, as explained elsewhere in this book, the artist in *words* usually has a latent artistry in picture media, there are a few men who, like those who have no "ear" for music, have no "eye" for pictures.

However, whilst the submission of suitable pictures will often sell an article about which an editor might otherwise have some doubts (and, of course, increase the fee), good articles are seldom turned down because there are no photographs accompanying them. If you have, either in hand or know where suitable photographs can be obtained, but do not, for reasons just mentioned, wish to send the photographs with the article, just add (preferably at the top left-hand corner of the first page of the MSS.—under the statement of wordage) PHOTOGRAPHS AVAILABLE. In a covering letter you can list them. If you are a beginner, not yet in good standing with the various agencies, you can mention what agencies are likely to have suitable photographs. Most agencies will at least tell you

(and often show specimens) if they have the prints you require. The editor will order prints direct from the agency and you will not, in this case, get any commission, but after this has happened several times, you can remind the agency concerned that you are able to sell their stuff and in time they will send prints directly to you so that you can get commission.

## It Saves Trouble

If the editor is interested in your article he will probably ask to see what photographs you have, or will contact the sources you mention. Naturally it pays to save the editor a lot of trouble. If you tell him that photographs for your article may be obtained variously from (a) a firm in New York ; (b) a museum in England ; (c) a private photographer ; (d) photostats from an old book in the British Museum ; (e) from several agencies, he might not think all the correspondence and 'phoning worth while unless your article is of sufficient interest and importance to justify it. If, however, you indicate that photographs are available and later obtain them upon request, you will not only get your name well thought-of, but you will sell your article.

Naturally you, yourself, will have a certain amount of bother and work in tracing these photograph sources, and this is all the more reason why you should get a commission on the reproduction fees. These are not mere perquisites, but definite fees to cover postage and office expenses.

## Two More Tips

*Enlarged prints* are usually kept in those boxes in which sensitised paper or plates are packed. Folders can also be used. Number the prints to correspond with the negatives. *Contact prints* can often be stored with the negatives.

Miniature (35 m.m.) film is usually cut into lengths of six exposures. If a length of six is numbered say, 78, the individual exposures can be numbered 78/1, 78/2, 78/3, etc.

## CHAPTER FOURTEEN

## TIPS AND HINTS

We will utilize this chapter to round off some of the points touched upon in other chapters.

In the *Writers' and Artists' Year Book* you will find a useful list of photographic agencies and private photographers who supply photographs for illustrations.

First there are the big London agencies in and around Fleet Street.

There are two main Associations. The first is the Photographic News Agencies Ltd. (30 Fleet Street, London, E.C. 4), which comprises these English firms: Central News Ltd., Central Press Photos Ltd., Fox Photos Ltd., London News Agency Photos Ltd., Photopress Ltd., Sport & General Press Agency Ltd., Topical Press Agency Ltd., and then there is the British International Photographic Press Agencies (132-4 Fleet Street, London, E.C. 4), which comprises the following firms with Transatlantic origin: Associated Press Ltd., Barratt's Photo Press Ltd., Keystone Press Agency Ltd., Planet News Ltd., New York Times Co., Ltd.

In addition to these photo *news* agencies, there are such specialist firms as Elliott and Fry Ltd., who specialize in portraits of celebrities; the Exclusive News Agency (chiefly foreign and colonial); the Rischgitz International Art Supply Agency (historical, literary, antiquarian and fine art, etc.). There is also a number of private photographers in London and the provinces who specialize in such subjects as mountain photography, nature study, marine photographs, naval and military, horticulture, and so on. Some of the large agencies have over two million photographs to choose from, all carefully classified and indexed.

Some agencies and private photographers are somewhat frigid towards free-lances. Others are more helpful but, as already hinted, owing to the risk (a) of wasting their time and money on mere journalistic beginners whose chance of selling an article is practically *nil*, and (b) of users of their prints who "forget" to pay the reproduction fees, the agencies prefer to deal direct with editors. Unlike certain free-lances, not many established magazines vanish overnight without leaving a trace.

The best way to win the confidence of the agencies is to prove, by actual sales, that you are no amateur. The usual pre-war fee

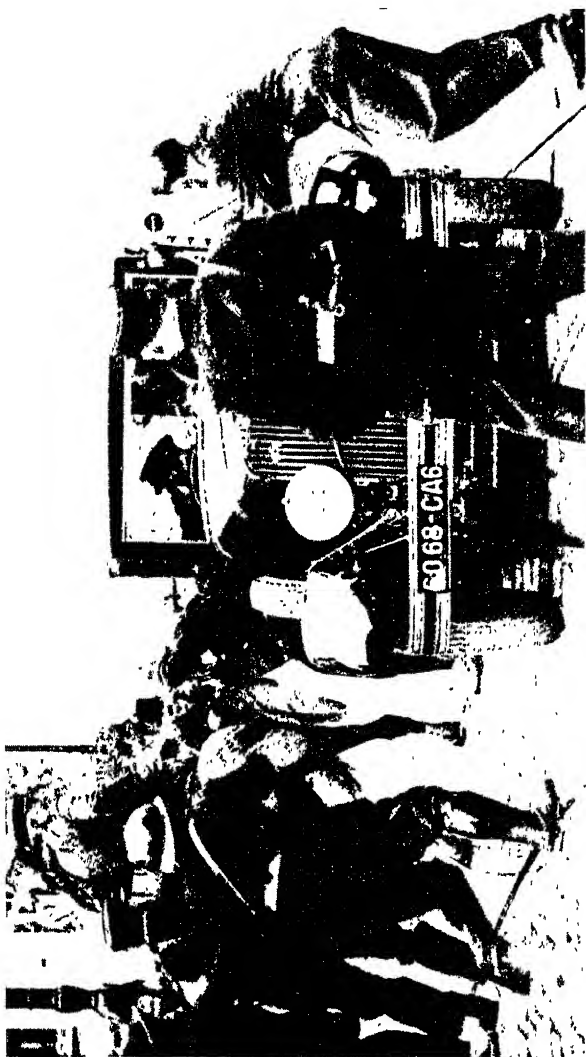


PLATE 5

*Assassination ! It may have been sheer luck that the Marseilles agent of the Topical Press Agency was on the spot when an attack was made on the life of King Alexander of Yugo-Slavia, but it was the operator's skill and quick thinking which secured this "split-second" scoop. No time here for the leisurely setting of costly and intricate gadgets. (See Chapter Sixteen).*



PLATE 6

*Mr. Churchill at the famous Sidney Street siege. A good example of an old photograph which still sells. With the aid of two L-shaped pieces of card, as described in the text, this picture, as reproduced, was reduced from the original print as submitted by Central Press.*

was 10/6, out of which you ought to get a commission of 25%.

At the best of times an agency spends a lot of money on wasted prints, and to counter this, some make the practice of charging free-lances so much per print (in pre-war days, 1/-). This was apart from reproduction fee, though the one shilling was, of course, credited against the latter charge. It has occasionally happened that free-lances have asked for a selection of photographs *on approval*, and, having received, say, a packet of thirty, receive also a bill for thirty shillings. This is quite contrary to the generally accepted legal sense of *approval*, and unless the writer cares to pay (which is unlikely) he should immediately return the prints. The photographers should have first stated their charges.

It is not unreasonable to ask for a nominal *deposit* on each print, to be refunded when the prints are returned. In fact this would appear to be better than charging for the prints since it would ensure that most of the unused prints are returned to agencies. When one has purchased the prints possibly for reference they do not have to be returned and there is a danger that they may be put to improper uses. This, of course, all brings us round to the fact that the agencies are chary of dealing with unknown people and prefer to deal direct with editors of established magazines.

As we have seen, it is possible to sell good photographs to agencies but, as agencies vary in their requirements, market-study must be made and persisted in. Most agencies have regular contributors.

### Ideas for Pictures

How does one get ideas for good pictures? A few subjects, it is true, come unbidden as we get out and about, but usually they have to be sought. The photographer sets out with definite ideas in mind. He may be out to take a news picture, a certain scene or an innocently faked-up or "arranged" incident. Where do these ideas come from?

So far as ideas for literary work are concerned, I have treated the subject pretty thoroughly in one of my other books, *How to Find Ideas for Articles*, to which I refer interested readers. Here you will find how to get ideas from general reading; how to take and file notes; how to multiply instances and get new angles on old subjects; how to utilize personal experiences; how to get ideas for topical and seasonal articles; how to compile lists of events—and much else.

There is no point in duplicating in this book what is already adequately treated in another, but I might here give a tip of interest to photographers.

All alert free-lances keep note-books, but all know how difficult it is to index them completely. Likewise, many keep an Ideas book, but here again, it is sometimes a depressing matter to wade through hundreds of hastily scribbled notes. A *pictorial note-book* overcomes this difficulty, and is a good adjunct to the more formal file. For the pictorial note-book one uses a large snapshot album and fills it not only with one's own snaps (excluding purely personal ones), but with picture clippings from illustrated magazines, advertisements, etc. Use a separate album for each main subject, e.g., animals and pets, ships and marine subjects, gardening and agriculture—or whatever you are interested in.

A glance through the albums will quickly suggest subjects for illustrated articles, which need not exactly follow the illustrations unless, of course, the photograph has been taken by yourself, and is your copyright. A picture of Land Army girls picking apples in a Herefordshire orchard might, for example, suggest to a writer of handicraft features an article on how to make an orchard ladder. To a writer of nature articles it might suggest an article on insects which prey on apple trees. To another writer it may suggest an article on farming holidays, whilst a writer of touring features might in late summer get an idea for an article "Awheel in Apple-Blossom Land," to be used next Spring—all these articles being illustrated by the writer.

### New Ideas from Old

As will be shown in the next Chapter, the pictorial journalists of father's (or even grandfather's) days were by no means as slow and old-fashioned as may at first be thought. They anticipated many of the ideas now regarded as the acme of modernity. A sentimental love of "by-gones" for their own sake will get a modern writer-artist nowhere, but a careful study of what has been done before will often enable the modern journalist and photographer to improve on some of the half-developed ideas of his predecessors, and present them as new.

For pictorial journalism was not born yesterday. As long ago as 1607 a news-sheet reported and illustrated in primitive fashion a flood in Monmouthshire, and soon afterwards came a crude woodcut depicting a sensational murder. Fig. 12 shows, on a reduced scale, the frontispiece of the *Hollandsche Mercurius*, a Dutch newspaper of 1653. The illustrations refer to events in Cromwellian England.

Then came portraits. The wood engraved heading to the *Jacobite Journal* is attributed to Hogarth. It is not, of course, the intention of this present book to trace, in any detail, the history of illustrated journalism, nor comment overmuch on it,

except to remark that illustrated journalism is not so recent in origin as may at first be supposed. Wood engraving long held sway, and until well on the dawn of the present century, photographs had to be "translated," so to speak, into woodcuts, and even when half-tones first came out, a considerable amount of hand-engraving was needed to make the blocks presentable.

At the beginning of the present century there was a definite boom in photographic illustration, as a perusal of bound volumes of such contemporary periodicals as Harmsworth's *London Magazine* (often to be picked up cheaply at second-hand booksellers) will show.

One of the founders of modern pictorial journalism was the late Clement Shorter who edited the *Illustrated London News* from 1891-1900, the *Sketch* from 1893-1900 and who founded and edited, until the time of his death in 1926, the *Sphere* and the *Tatler* (both founded in 1900).

### Anticipating

The present writer notices, by the way, that on pp. 476 and 477 of Vol. 6 of the *Harmsworth Magazine* is a facing pair of pictures both entitled "They Had Words." The first is a photograph showing two dogs on a show bench, snarling at each other. The second picture is from a painting, and depicts a tiff between Napoleon and the Pope. Now *Lilliput* magazine became famous for its most amusing and ingenious paired pictures. I have no idea whether *Lilliput's* idea was founded on the old one, or even whether the pair of pictures in the old magazine was in itself an original notion. The point is that in these old magazines are ideas which can be adopted, adapted and improved. *Lilliput's* versions are, of course, a great improvement on the *Harmsworth Magazine* pictures.

It is also noticed that on page 436 of Vol. 5 of the same magazine is a series of 48 small square photographs all of the same face in various expressions, arranged 6 photographs wide and 8 deep to form one large sheet. One presumes each photograph was taken separately, but here is a striking anticipation of the modern Polyfoto apparatus.

### A Word to the Wise

Whilst the author of this book could not conscientiously recommend a return to the original A.R.P. ('Anging 'Round Pubs), there is no doubt that in public houses, tongues wag more freely than elsewhere. This usually has nothing whatever to do with the drink itself. In fact thirst is not the chief reason for entering a pub. A pub is a kind of convenient club where one may meet and entertain friends without the bother and expense of asking them into one's



home. One may talk freely about anything and everything. Years ago a man in a pub overheard two R.A.F. men talking about the Prince of Wales. He was learning to fly his own 'plane. This was news! The *Daily Mail* paid £10 just for this bare *information* with no trimmings. What would they have paid for a *photograph* of the popular Prince piloting his own 'plane? The photographer could have named his own price!

Though one may not (and I hope one will not) care to haunt pubs in order to pick up information, the free-lance may usefully "cultivate" certain people who may be able to give him various hints and tips. For example, the local breakdown garage is often called out to a really bad smash. Provided that it doesn't conflict with the firm's interest, the free-lance (and the staff man) could come to some arrangement whereby a garage-hand (for a suitable reward or "rake-off") could 'phone up the photographer whenever something "big" occurs.

Photographs of automobile accidents usually sell well except, of course, to papers which carry a lot of car advertising.

### Copyright

To the information about copyright previously given in this book, the following notes may be added, since all who handle and use photographs should know the laws and customs in the matter.

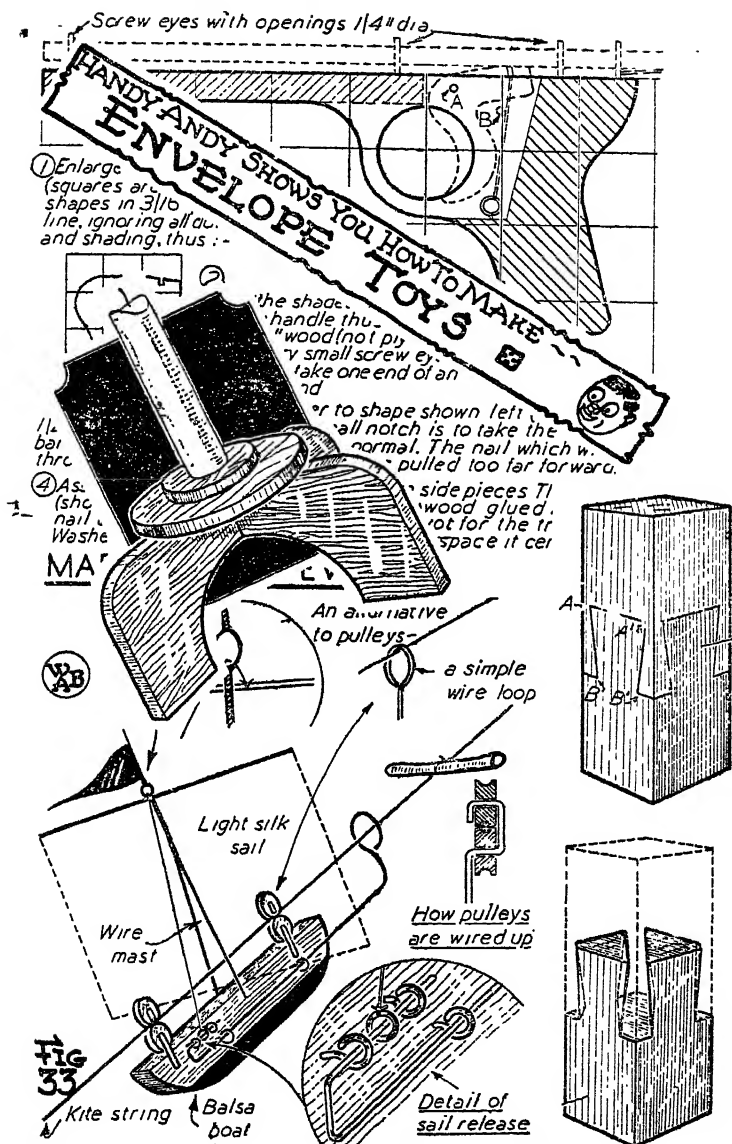
Before the passing of the Copyright Act of 1911, one had to deposit the photograph (or drawing) at Stationer's Hall and pay a small fee to secure copyright, i.e., the "sole right to produce or reproduce the photograph or any substantial part thereof in any material form whatsoever." Nowadays the mere act of taking the photograph is sufficient to secure copyright. There is nothing else that should, or, indeed, *can* be done.

Copyright lasts fifty years from the making of the original negative.

It is not theoretically necessary to mark COPYRIGHT on each print. Even with free prints, the copyright belongs to some person.

In actual practice, however, prints *are* so stamped to distinguish them from no-fee prints given out by publicity concerns. Some of these are stamped NO FEE.

Anything which is not, itself, copyright can be photographed. This includes people's faces. In the old days when, before hand cameras, stand cameras had to be set up with a certain amount of bother, it was customary to ask permission from the tenants if one wished to photograph, say, an old cottage. This is not at all necessary now. Provided you do not trespass or molest anyone, you can photograph people and buildings without "by your leave."



**TYPICAL 'HOW TO MAKE' SKETCHES**

There is, actually, copyright in some building designs and statues, but where these are situated in public places, it is permitted by the Act of 1911 to take photographs. Certain regulations apply to some cathedrals, castles, etc.

A photograph of, say, a painting by an Old Master is copyright even if the *original* painting is not copyright. It would be illegal for anyone to make a copy from your print, though there is nothing to stop them from taking their own original. Actually a large amount of photographic skill is called for in making really satisfactory reproductions of such difficult chromatic subjects as paintings, and it is this skill and technique which is protected against pirates.

This is probably the legal basis upon which various art galleries charge reproduction fees. It is not the original which is copyright but the *photograph* of the original.

If you have used a copyright photograph without permission, the only defence is to state that you had permission from someone you thought to be the owner of the copyright. It is usual for the owner to demand double the fee which he might otherwise have received.

Always get a written confirmation of permission to reproduce without a fee. Publicity, etc., photographs usually carry no reproduction fees, but it occasionally happens that a business man, ignorant of copyright affairs, blithely hands you a copyright photograph, telling you to make what use you like of it.

As just mentioned, most fee-carrying photographs are stamped COPYRIGHT, so there is not usually much doubt about the matter.

### Why Prints Fail

(a) *Picture does not tell a story.* If you have studied this book carefully you should not make this mistake.

(b) *Picture is technically poor*, e.g., blurred. What appears to be a sharp contact print doesn't always make a good enlargement.

(c) *Picture is untrimmed.* Enlarge only the *relevant* portion.

(d) *Picture is not large enough.* Post-card enlargements will do at a pinch. Half plates are better. Whole plates are better still. Avoid sending contact prints.

(e) *Subject Unsuitable.* No one who has the intelligence to read this book up to this point would commit such blunders as sending pictures of the Epsom racecourse a week after the Derby had been run (and forgotten in newspaper offices) or send pictures of the launching of a new liner to the *Beekeeper's Journal*. Neither would he send a photograph of some merry beer-quaffers to a religious magazine. You will not find any pictures of bathing belles or arriving film-stars in *The Times*.

There are more subtle things than this, however, and an experience of the late Mr. Rufus Mallinson, the well-known free-lance photographer, may well be quoted on this point. He relates how, whilst rowing on a lake, he came across a baby coot, the victim of a curious accident. It had been "ringed" (for investigations into migration, etc.) by an ornithologist. The aluminium rings sold for this purpose are wide enough to allow for growth of the bird's leg, but in the particular instance, the looseness of the ring was the bird's undoing. The bird had managed to swim past a long floating reed which had passed through the loose ring, securely anchoring the unfortunate young fowl, who was found, howling miserably, with the left leg, much swollen, held out of the water. Mr. Mallinson at first thought it would be kinder to put the bird out of its misery, but on second thoughts decided on a little first aid, which was quite successful, for eventually the bird swam merrily away. Unfortunately, to the rescuer's dismay, it was almost immediately swallowed by a large pike (perhaps on account of the injury giving the bird a slower turn of speed). Whilst the bird had been resting, however, its rescuer had taken a photograph of it, and after the tragedy realized that he had a unique picture of scientific interest which ought to sell to the countryside and naturalists' journals.

Our narrator was too practised a journalist to fire off an irate article about the alleged cruelty of ringing birds. Instead, he wrote quite a nice letter suggesting a better type of ring (constructive criticism is so much better than the purely destructive form). Enclosed with the article was the photograph of the coot. Instead of an expected editorial cheque, the article was returned immediately. It was likewise quickly rejected by other journals. What was the matter? At last the journalist got the truth from a friendly editor.

Such an accident must be very rare. It was certainly not typical and could not be put forth as evidence of habitual thoughtlessness and cruelty. Where definite cruelty is involved many papers will start a Press campaign against it, but they do not care to raise hornets' nests unnecessarily. Had this unique but *untypical* photograph been published, well-meaning but cranky (and extremely vociferous) "animal lovers" would have raised hell. The photographer might have sold his picture to one of those mischievous meddlers or to a journal pandering to the sensational, but contrary to what some people may think, free-lances are not always libertines selling their work (and honour) in any market. In any case, as Mr. Mallinson said, the free-lance, being an amateur, can afford to ignore those things which are not quite "nice."

## CHAPTER FIFTEEN

## HOW BLOCKS ARE ORDERED

We have already seen, in Chapter Six, how photographs and drawings are prepared for reproduction. It might be useful, here, to add a few notes on the *ordering* of blocks. The artist-writer does not order the blocks himself, of course, though it is quite probable that, one day he will be asked to run, say, a "House" magazine, and a knowledge of how best to order blocks will result in considerable economies.

The graphic artist who arranges his drawings in an economic fashion will be held in greater esteem than one who has but scant idea of how blockmakers arrive at their charges. Two jobs may be practically identical, and the charges may be those standardized by the Federation of Master Process Engravers. Yet one job might easily cost quite 25% more than the other.

**Those Extras**

As process engraving gets more and more complex, so do manifold "extras" creep into blockmakers' charges. But this does not mean that the blockmakers, taken as a whole, delight in fleecing their customers. On the contrary, the principals and their representatives will readily discuss the most economical way to do a job, and will advise, for example on the best screen to use for various kinds of paper. The greatest co-operation usually exists between art editors and blockmakers. The art editor values the blockmakers' representative's experience, whilst the representative gives the man who orders the blocks, the credit of knowing what he is talking about.

**Ordering Line Blocks**

*Line blocks* are ordered as such, or, for brevity, as *zincos*. The terms are synonymous. One states whether the drawing is to be "Reduced to —," "Enlarged to —," or "Same Size." It is often necessary to have a block reversed, to fit into some symmetrical layout. Never give such a meaningless order as "reversed." It could, for instance, be taken to mean reverse the black and the white tones. State specifically, "left to right."

It is very important to mark what portion of the drawing is to be used, and a one-way dimension (width) given.

## Grouping

A very considerable saving may be effected by pasting several small drawings on a larger sheet, and having one large block made. The individual members are afterwards cut into separate blocks. The drawings may be pasted at any angle, but must be so arranged that, *after reduction*, there is a  $\frac{3}{8}$ " gap between each. A light blue line is put round each drawing to indicate where separation is to take place.

The reduced width of *one* of the members of the group is given (usually the largest or most important one), and the others, of course, will reduce in proportion. The covering order is worded: "One zinco, reduced as marked, cut and mounted separately."

## Minimum Charges

There is a minimum charge for every kind of block. At the time of writing this is 10/2, which covers line blocks up to 14 sq. in. To have a number of small blocks (all below 14 sq. in. in area) made separately would be a sheer waste of good money. The obvious way of saving money, therefore, is to "group" the drawings as just described.

To give a detailed example, consider Fig. 21 in which four blocks are shown. If ordered separately the charges would be:—

Block	Size	Area	sq.in.	Minimum charge	s. d.	
					..	
A	2" × 2"	4			..	10 2
B	3" × 2½"	7½	"	"	..	10 2
C	5" × 2½"	11½	"	"	..	10 2
D	4" × 3½"	13	"	"	..	10 2
TOTAL					£2 0 8	

If, however, the drawings are grouped, we find that we can include them all in a block measuring  $7\frac{1}{2}$ " × 6" (i.e., to the nearest half inch). The area is 45 sq. ins. The charge would be 29/7, plus four cutting charges at 8d. each = 2/8. The total charge is 32/3.

There is thus a saving of 8/5.

If one makes it an invariable rule to make all drawings one and a half times reproduced size, there is never any trouble in grouping.

## Mechanical Tints

Just as would-be writers of radio plays tend to overload their script with "sound effects," so do inexperienced artists who have just "discovered" the use of mechanical tints tend to overdo things. The charge, 3d. per sq. in., may not seem a lot, but there is a minimum charge of 3/6, so that unless the area to be covered is a fairly large one, it is much cheaper to hand-stipple.

There is rarely any need for the producer of "how-to-make-and-do" drawings, to call for more than one kind of mechanical tint on the same drawing, but if he does, he should realize that each tint is charged separately, and with a minimum charge for each. Thus, suppose our immature artist has called for three different tints, each only 2 sq. in. in area. The blockmaker will not charge for 6 sq. in. at 3d. per sq. in., but three minimum charges of 3/6, i.e., a total of 10/6.

### **Irregular Shapes**

Blocks of irregular shape are measured (by the blockmaker, for pricing purposes), on the basis of the rectangle which contains the whole.

After making a drawing, and before adding the lettering, it is a good idea to make a pencilled rectangle comfortably to contain the drawing, and arrange for all lettering to go inside this. Fig. 23 has purposely been drawn to show the consequences of disregarding this simple rule.

The same applies to blocks which have large blank spaces in the centre, such for example, as a frame border. The blank interior is charged for. It makes for economy, therefore, to paste a smaller drawing in the interior, and have it cut out afterwards. An extra charge is made for piercing, but there is still a saving.

### **Narrow Blocks**

Another point in favour of grouping is that blockmakers have stipulated that the narrow dimension of a block shall be considered as not less than one quarter of the long dimension. Thus a block 8" x 2" would be charged as 16 sq. in., but a block 8" x 1 3/4" would not be charged as 14 sq. in. The 1 3/4" would be disregarded, and replaced by 2" (a quarter of the long dimension). A block 20" x 3 1/2" would be measured as 20" x 5".

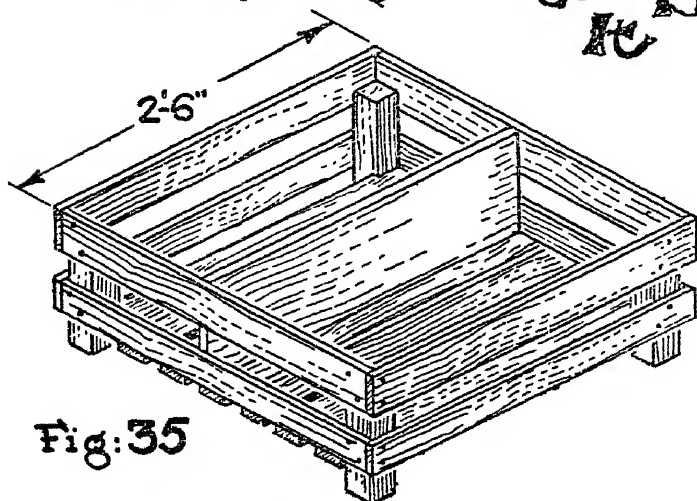
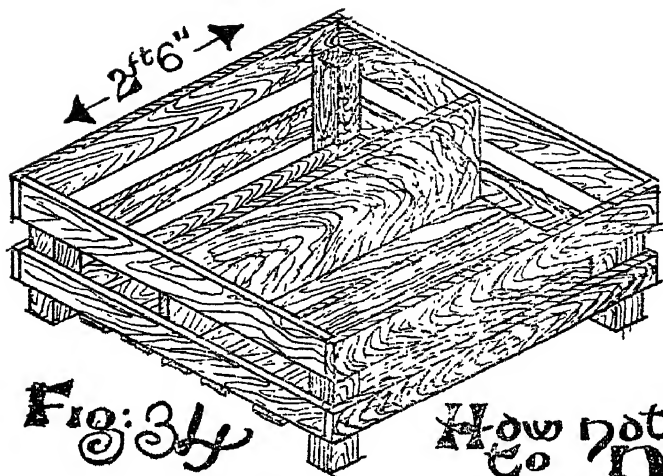
### **Careful Arrangement**

Now, although the art editor may be willing to paste small drawings together, the artist-writer can show his appreciation of technical matters by drawing his diagrams in groups on large sheets, and not sending a batch of little sketches on half-a-dozen fragments of paper.

### **Extra Blocks**

If the art editor wants a duplicate block, i.e., two blocks to be made from the same drawing, he will order "also one duplicate."

ILLUSTRATED JOURNALISM



A much better way  
(Still retaining Isometric Projection).





If, however, he wants a stereo made from an existing block, he will order either a plain "stereo" or "nickel-faced stereo." The latter is more expensive but lasts longer.

### Half-tones

When half-tones are being ordered, the chief point is to ask for the right screen, and this, as we have already seen, depends on the quality of the paper to be used. Over 85 screen there is no difference in price between half-tone blocks made on zinc and those made on copper. As copper gives the best blocks, this should be called for in work finer than 85 screen.

Below this screening, however, there is a difference in price, zinc being considerably cheaper. The work is priced at so much a square inch, with the 14 sq. in. minimum as with line blocks. There is not so much scope for grouping half-tones as there is with line drawings.

Interested readers are recommended to obtain, from a printer, the *List of Minimum Prices* . . . published by the Federation of Master Process Engravers (price 6d.).

### Giving Instructions

When dealing with hundreds of drawings, mistakes occasionally occur, and it is a wise plan to give one's instructions not only on a separate order form (of which one retains a carbon duplicate) but also on the drawings themselves (on the back).

## CHAPTER SIXTEEN

## FORTUNES IN PHOTOS

**It's Been Done Before !**

Though we may smile and think it "so quaint and old-fashioned" when we read that the news of, say, the Duke of Marlborough's victories on the Continent took several days by courier to reach the War Office in London, and when we expect, as a matter of course, and within a few hours, wirelessly pictures of events in places thousands of miles away, we must remember that, with new developments and technique crowding upon us, the "very latest" of to-day will be the outmoded of to-morrow. Conversely, the news-photographers of yesterday were no less enterprising (judged by contemporary standards) than their present-day brethren.

As I write, there is much talk of putting V-weapons to a pacific use—by using accurately-directed projectiles to dispatch mail, etc., to out-of-the-way places. But the dispatch of messages by projectile is a very old idea. There is also much talk of microfilms and miniature cameras. Yet during the siege of Paris (1870) about 115,000 messages were sent to and from the beleaguered city in the form of tint photographs of the messages which were attached to the birds.

It may be recalled that such a photographic copy, 1/1000th the size of the original, was discovered over ten years ago in the collection of the Huntingdon Library ; although 64 years old, this film was reproduced by enlargement and was perfectly legible.

In discussing famous photographs and recalling various celebrated "scoops" we will, therefore, not include any relating to the late War, partly on the grounds that such prints are too recent and either the prints or the scenes they depict too well-known ; and partly on the grounds that history cannot well be written whilst it is being lived. Millions of photographs have been taken since, for example, the dramatic shot of the bomb outrage at the Spanish Royal Wedding in 1906. Yet this picture still appeals. It has become a "classic" of its kind.

In the same way, in twenty or more years' time certain outstanding war pictures will become similar "classics." In the meantime those who wish to study modern photographs are well catered for in such books as *The World's Best Photographs* which appear

from time to time. And, above all, one must study current work in various periodicals and take in such journals as *World's Press News* and *Newspaper World* which gives news of "scoops" and outstanding pictorial journalism.

A study of some famous photo "scoops" is also a study of outstanding World events.

### Quick Work !

In 1911, the *Daily Mirror*, the newspaper which later (during the first Great War) paid no less than £1,000 for the first pictures of the original tanks, showed great enterprise in bringing home pictures of the Delhi Durbar, an impressive ceremonial unrivalled by even the notoriously opulent native displays—where King George V and Queen Mary were "pavilioned in splendour." Arrangements for photography and cinephotography (there was a special "Kinema-colour Camp") were by no means lacking, but this was before the days of commercial aircraft and wireless pictures. The *Daily Mirror* team rushed the negatives by sea to Brindisi, thence overland to Calais. A special boat was engaged to go "Full Steam Ahead" to Dover, and a special train speeded the precious cargo to London. During the journey, as much as possible of the caption-writing, etc., was done, and wirelessed to London, so that when the negatives arrived, printing blocks were soon made and the printing machines going. As can be imagined, the whole job was very expensive but it was relatively cheap at the price considering the prestige gained by the scoop.

### Planes are Chartered

We have already alluded to the use of specially chartered planes.

In 1922, when Irish temperament was at its worst, *The Times* engaged Sir Alan Cobham to fly to Dublin and back to secure pictures of the burning Four Courts—fired by those who disapproved of the Treaty with Great Britain.

Apart from the speed with which the scenes can be reached and photographer with his precious negatives rushed back, there are some subjects which can best be taken from the air. One calls to mind the pictures of the Crystal Palace fire. A "scoop" still remembered in Fleet Street was the picture, taken from a 'plane by a junior operator of the Topical Press, of the burning liner *L'Atlantique* in mid-Channel. It was secured for the *Evening Standard*.

### Once in a Lifetime

A picture which made photographic history was that of the Spanish Royal Wedding bomb outrage (Plate 4).

The heavily retouched photograph shows the scene of the bomb outrage which took place on the occasion of the wedding of King Alfonso XIII of Spain to Princess Ena of Battenberg (an Englishwoman) in May, 1906. Taken almost simultaneously with the explosion of the bomb thrown by Mateo Morral, an anarchist, it shows vividly the chaotic scene which followed.

Neither the royal bride nor bridegroom was injured, but the blood of the killed and injured bystanders bespattered the Queen's dress. It was fortunate that, as the royal bride was English, she had, as part of the bodyguard, some English troops in attendance. The coolness and iron discipline of these soldiers in no small way helped to prevent a panic which threatened to sweep the excitable city of Madrid.

This picture was first published in a Madrid newspaper and then brought across to England by W. J. Edwards, the founder of the "Topical" Press Agency, and appeared in the *Illustrated London News*. Later, it was sold to another paper for £100, a record price in those days. Since that time, the historic photograph has been reproduced in practically every journal of importance.

It can truly be said that such a picture usually happens but once in a lifetime of any one photographer.

### A Lucky Shot

Another assassination attempt—this time unfortunately successful—was the attack in October in 1934 on King Alexander of Yugo-Slavia and M. Barthou, French Foreign Minister, at Marseilles. (See Plate 5).

As a matter of interest to prospective writers of captions, I give the Agency's caption as it stands:

#### ASSASSINATION OF KING ALEXANDER OF YUGO-SLAVIA AND M. BARTHOU, FRENCH FOREIGN MINISTER

King Alexander of Yugo-Slavia and M. Barthou the French Foreign Minister, were assassinated at Marseilles yesterday evening. The assassin, a Croat named Petrus Kalerman, was afterwards lynched by the infuriated crowd.

Photograph shows: The actual striking of the assassin. The chauffeur of the Royal car is seen holding the assassin to prevent his escape, while Lieut.-Col. Poillet, of the 41st Line Regiment, who acted as an outrider, is seen striking him down with his sabre.

(Topical Press) (L. 6081).

The photograph was taken by the Topical Press Agency's Marseilles correspondent who was lucky enough to get the winning

shot. Considering the speed of the whole event, the picture is remarkably clear. This dramatic photograph has been reproduced a record number of times in this country alone.

### On The Spot

It is a matter for historians to note how France managed to smooth out international complications which may have arisen out of this assassination, but there can be few of my readers who have not heard of the assassination of the Archduke Franz Ferdinand by Prinzip at Serajevo on June 28th, 1914. This was, technically, at any rate, the action which set off the Great War. As nearly always seems to be the case, a photographer was on the spot and secured a picture of the arrest of the nineteen-year-old assassin, who would have been lynched by the crowd, had not the police intervened. The picture was technically poor, but so great was its subsequent interest, that it proved a gold-mine for its owner.

A photographer was on the spot, too, when in 1936, a revolver outrage was made upon King Edward VIII (now Duke of Windsor) as he was returning via Constitution Hill from the Trooping of the Colour at the Horse Guards Parade, and when McMahon was arrested.

### Scoop !

During the Great War of 1914-18, the *Daily Mail* achieved a great scoop and paid £325 for a photograph showing the sinking of the German battleship *Blucher*, by ships under the command of Vice-Admiral Sir David Beatty, in the North Sea on January 24th, 1915. Until the outbreak of the recent War, it could be truly said that seldom, if ever, had such a striking naval photograph been previously taken. Even thirty years after the event, a fee of two guineas is asked for permission to reproduce. The dramatic photograph shows the once dreaded guns pointing aimlessly into the air as the great battleship lies on her sides with clouds of smoke and steam billowing forth as the water pours down the funnels into the engine room. Bilge water is pouring through the splitting seam. The doomed crew—of whom only 123 of a complement of 885 were saved by the victorious British—are seen clinging in a frenzy of despair to the keel, and bobbing about in the sea which was soon to be their watery grave.

### "Winnie" Was There

The photograph of Mr. Churchill at the Sydney Street siege (Plate 6) is a good example of "historic" pictures which still earn



PLATE 7

*You might not be able to secure exclusive pictures of shipwrecks and great fires, but here is a "best seller" (Fox Photos) which you could have taken. This amusing picture was taken by the *Serpentine* in Hyde Park, London. What title would you have given it? (See the Chapter on Caption Writing).*

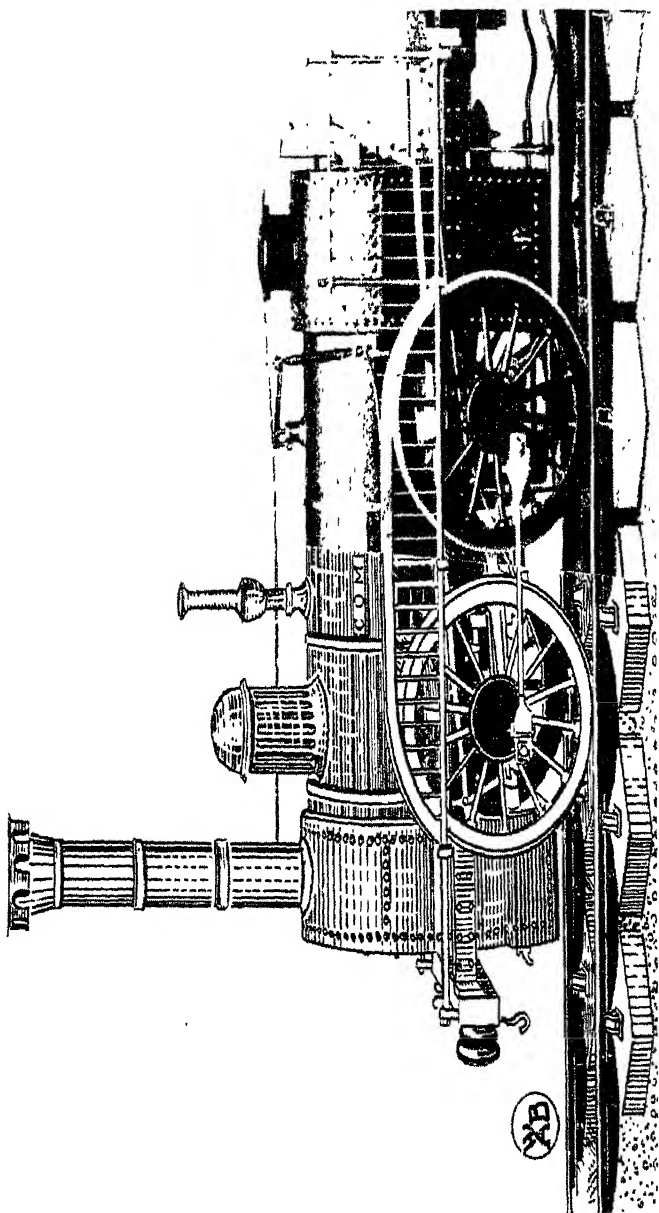


PLATE 8<sup>4</sup>  
*Converting a photograph to a line drawing by the iodine bleaching-out process.*  
(See Chapter Nineteen)

reproduction fees and pay for the trouble of storage. In 1911, following the best traditions of the popular fictionist, a gang of Russian anarchists murdered some police officers in Houndsditch and, being chased by the police, barricaded themselves in a house at Sydney Street, Whitechapel, defying, with blazing revolvers, all attempts to dislodge them. Troops and even artillery were brought up, and a "battle" raged for some hours, witnessed by dense crowds. Directing operations was Mr. Winston Churchill—then Home Secretary. As the picture from the Central News shows, he was quite *de rigueur* in top hat and fur coat. Just as the desperadoes were about to be captured, the house, still following the precedents of sensational literature, burst into flames, and the gangsters perished in the blazing inferno.

### A Best Seller

One of the best-selling pictures of all time—one which brought more than a thousand dollars to its taker—was that taken during the sinking of the *Vestris*.

Upon that ill-fated ship there must have been many cameras, but their owners were too frightened or otherwise occupied to think about using them to record the wild scene as panic-stricken passengers struggled for the lifeboats and clutched, in terror, at the ropes stretched across the ominously slanting deck. Fred Hanson, cook's assistant, had only an inexpensive folding camera loaded with common roll film. He had none of the flash bulbs, fast and costly lenses, and various gadgets and devices without which some modern photographers seem unable to operate. As a member of the crew he was not allowed to roam at will, taking photographs as he pleased. Instead, as the storm-battered *Vestris* began to list heavily, he was sent below to help bale.

Later, he and his companions were called on deck and ordered to don life preservers. He went to his cabin to get his preserver, and whilst there got his camera, too. On deck again, he started taking pictures. It was no easy matter. Several times he was knocked over by tumultuous waves, and once he thought his camera was gone. As everyone seemed to be yelling, screaming and milling around to get into the lifeboats, Hanson thought he might as well keep as calm as possible and take some more pictures. Fortunately, he was able, after taking his last picture on deck, to get away in a lifeboat.

In New York, the rescue ship was met by newspapermen hungry for news—and possible pictures. Hansen approached a man from the *New York Daily News*. He was whirled to the newspaper offices, and his precious spool of film was soon in the dark-room



from whence speedily came exclusive and dramatic pictures, reproduced the world over.

### Quick on the Draw

Naturally few people have the opportunity (or the inclination) to participate in shipwrecks, and we may spend a lifetime without being on the spot when a bad accident or something equally sensational and dramatic happens. But who can tell?

One rarely associates *The Times* with sensational pictures, but in 1922 the *Weekly Dispatch* secured a scoop in the form of a picture of a suicide, by revolver, in Piccadilly Circus. Lord Northcliffe was so impressed by its dramatic qualities and by the photographer being so "quick on the draw" that he gave instructions for it to be used in *The Times*. You might have taken that picture.

### Everyday Happenings

Quite a lot of money can be made out of everyday happenings provided one has a camera handy and the good sense to use it quickly. Consider the photograph (Plate 7) of the policewoman chasing the naked little urchins by the banks of the Serpentine. I defy anyone who has a normal sense of fun, not to smile immediately on seeing this print. There is something about this picture which cannot adequately be described in words: the contrast between the ugly, frumpish policewoman, the embodiment of law, order and propriety, and the impudent, carefree, naked urchins. We may feel a little sorry for the boys. We wonder where their clothes are. We wonder what is going to happen when the policewoman overtakes them—or will she? There is plenty of *action* in this picture.

Whilst the actual picture is clear, it is not outstandingly sharp and contrasty, as it was not, apparently, taken on a sunny day. But it is an *appealing* picture. It appealed at sight to editors all over the country, and has netted a good sum in reproduction fees for the Fox Photo Agency, its proprietors; an agency, by the way, which is very courteous and helpful to free-lances.

Note, by the way, the good composition of the picture, though this was probably purely accidental. The lakeside cuts diagonally across the picture and serves, also, as a line of action along which the figures are moving. The horizontal line of trees in the distance helps restore the balance.

### Pictures of Royalty

Good *unposed* pictures of royalty (apart from official "hand-outs")

invariably sell well. Just before the War, I cut the following extract from the London *Evening News* :

### THIS PICTURE IS MAKING HIS FORTUNE

A snapshot of King George and Queen Elizabeth has become a gold mine for Ted Underhill, a student at the University of British Columbia.

Ted, a Vancouver camera enthusiast who snapped their Majesties as they drove past his home, has already sold 20,000 copies, and expects to run the total to 30,000.

The profits will finance his next year in college, says the Central News.

To date he has cleared close on £200.

•

## CHAPTER SEVENTEEN

## PRESS PHOTOGRAPHY AS A CAREER

## Those Editors !

Before dealing specifically with the work of the art editor, let us pause to consider newspaper and periodical editors in general, since all our dealings will be done through them. They are the link between the writer-artist and his readers.

Some free-lances have queer ideas about editors. If they have been recipients of plenty of rejection slips and precious few cheques, it is perhaps only natural to regard editors as petty tyrants, uncertain, coy, and hard to please ; exalted personages lording it in sumptuous offices, handing out commissions and cheques to a favoured few, and rejection slips to all others : “. . . waiting for something to turn down” as a cynic put it.

All this, of course, is sheer nonsense. The editor is, like you, a worker with a definite job to do and an employer to please. Some people are under the impression that editors practically *own* the journals they serve and rank equally with the proprietors and managing directors. Except for certain small magazines of a high-brow or propagandist nature, run as a hobby, this is definitely not the case. The editor is paid a weekly salary, just as the office girl is paid a weekly salary, and unless he shows, by results, that he is worth the money, he may find himself looking for another job.

The editor, therefore, is rarely the autocrat he is often thought to be. True, his is an honoured position of some prestige, and his opinions usually carry considerable weight. But his position is not impregnable and its security depends on his doing his job properly.

And do you think his job lies in superciliously brushing aside the good work of those who offer it ? His job is to fill, in every issue, so many pages at an economic price. Competition between magazines is fierce, and the editor must at least keep up with, but better still, lead, his rivals. Brightness, novelty, enterprise—these help him in the race. And where do these desirable characteristics come from ? Staff men and regular writers are “good” for much of the contents, but the editor of a popular paper who refused to consider the work of free-lances would be committing professional suicide. Bright ideas from outside his limited circle would be used, with advantage, by rivals.

Thus the editor is willing, with an assistant's help, to go through piles of free-lance offerings in a hopeful search of good material. Some is so hopeless that one grudges even the cost of a rejection slip. Unless one has actually sorted out contributors' mail in an editorial office, one can scarcely credit the crass stupidity of some aspirants to literary/pictorial fame and fortune.

### They Try to Help

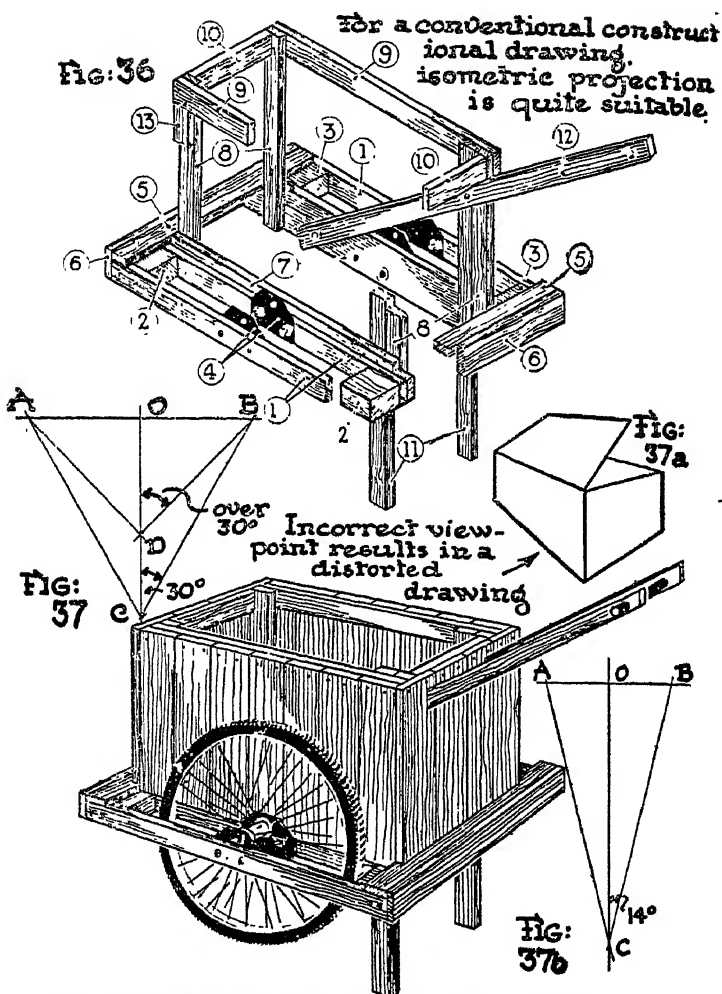
Some offerings, whilst not up to publication standard, show distinct latent ability, and occasionally a kind-hearted and as yet unembittered editor will write a short friendly note to the contributor, asking to see further work. The implication is that the next offering should be carefully written after more study of the magazine's requirements. All too often, however, the excited contributor gathers together half-a-dozen "rejects" from his pile, and sends them blindly to the editor. Can you wonder why many editors soon get disillusioned and discouraged and seek refuge in the trite rejection slip? In any case there is very little time in most editorial offices to write letters of advice to would-be contributors. An editor is not a literary correspondence-school instructor.

Yet the would-be contributor is very often encouraged. Some years ago the editor of the *Woodworker*, in returning some of the present writer's drawings, enclosed a few original drawings of diagrams which had appeared in his journal. "Though I like the subject-matter of your article and accompanying drawings," he wrote, "I am afraid your style and technique of drawing is not yet in my opinion up to the high standard associated with the *Woodworker*. I am sending you the accompanying drawings so that you can see, at first hand, without the restriction of following a reduced reproduction, exactly what is most favoured in this office. Please return the drawings in due course."

I learnt a good deal from such advice. In fact a good many hints and tips given in this book were those given to me by editors in this connection, and are not mere counsels of perfection. One editor recently confessed a "trick"—though one hesitates to call it this—he once played on me, and assures me that, in various forms, it is quite a common gambit.

### A Test

As soon as a contributor has proved his worth and has reached the stage when practically all his offerings are accepted, his run of luck is suddenly broken. A rejection slip arrives, perhaps two or three times in succession from a market the contributor thinks he has



For a finished sketch, the employment of true perspective is advised



## SOME PROBLEMS OF PERSPECTIVE

conquered. If he is wise he will peg away and soon acceptances will start again, and only really serious fallings-off will be rejected.

What is the reason for this hiatus? It is purely psychological. The editor reasons thus: This young fellow is good, but he may get a swelled head. Easy come, easy go. He may get careless, and the quality of his work—formerly kept up to standard by competitive conditions—deteriorate. So I'll be cruel in order to be kind. I'll refuse a few contributions just to teach him that he has broken open the market for good pictures, but only if he maintains his former quality and self-critical abilities.

It must be admitted that the editor's *inner* consciousness may also reason thus: This fellow is good, but I can't let him push me around. I'll refuse a few contributions just to show him that one mustn't presume on friendship.

### The Art Editor

The appointment of a special and separate art editor depends, of course, upon the size of the office and whether the journal is largely pictorial. Some offices have an art editor with a picture "sub" or two. In smaller offices, one editor may handle both literary and pictorial matter. Again, where there is both a literary editor and an art editor, the amount of overlapping of duties depends on circumstances and agreement.

Whilst it is a healthy sign if each man is enthusiastic about his own particular line of work, and thinks there is nothing else to touch it, little good can result from trying to "crack up" one's job at the expense of deriding the other fellow's. A press photographer might pity the poor reporter who has to sit through incredibly dull legal and parliamentary proceedings, and so on, whilst he, the photographer, is out and about, snapping at celebrities and having, in his opinion, a much more varied job.

But the life of a press photographer is not all that some Hollywood films make it out to be. He, too, has insipid routine assignments. To some comes a "lucky break." A few may find that Lady Luck drops a gift into their laps. Others, however, such as war correspondents, suffer great physical hardships, and sacrifice even life itself, in carrying out the insatiable order of the picture editor, "Get me a picture!"

### "Get Me a Picture!"

When a picture editor says "get a picture" the photographer must *get* a picture, although, at times, he has to use rather a wide interpretation as to what constitutes a picture. He may be sent to

photograph a car smash and arrive too late to take a picture of the wreckage or the ambulance taking the injured, or officialdom may bar his way. He must then use his wits to get *some sort* of picture. For example, he may come back with a picture showing old Mr. and Mrs. Tompkins looking at their broken cottage window. A part of the wrecked car was hurled over 150 yards through this window. Or there may be little Miss Jenkins nursing her fox terrier who narrowly escaped being run over in the smash. Again the picture may merely show a policeman on the spot. Actually the man is just on guard, but the caption to the picture may give the vague impression that the man in blue is some "high up" looking for clues. The picture editor may not use these pictures. In fact he may make uncomplimentary remarks on them. But he cannot accuse his photographer of complete lack of enterprise.

### Ethics

A note might here be interpolated regarding the ethics of news photography. It is often said that many pictures are in bad taste, and nothing is sacred to the inquisitive eye of the photographer who must get his picture or face the ire of his chief. The adverse criticisms may be justified, but, as Dr. Joad would say, it all depends on what you mean by "good taste." Upon seeing a photograph of Mussolini hanging in an undignified position, many people said, in effect, "serve him jolly well right." Others were disgusted to think that photographers should soil their hands or rather their films, on such atrocious subjects.

After, say, a colliery disaster, photographs may appear which show weeping women, the wives (perhaps now the widows) of entombed men. To most people these sad pictures, though intensely personal, are, paradoxically, impersonal. They represent not the grief of one anxious woman but symbolize the whole tragedy. Yet others think it almost blasphemous that a photographer, for private gain, should "cash in" on others' misfortunes, and intrude upon their privacy.

At most social functions many people are only too anxious to be photographed. Indeed, some, particularly the unimportant ones, make a nuisance of themselves in order to get their "picture in the papers." An old hand knows how to handle these people. He gets them all into one group and takes the photograph. Rarely is it published, but when questioned on the matter, the photographer can honestly say that the picture was submitted but turned down for lack of space. He may be able to sell a few prints—at about sixty per cent. profit.

In general street and crowd scenes no one can legitimately

complain about being photographed without permission. When a recognizable picture is taken of any particular person, without his or her knowledge and consent, great care must be taken not to suggest anything undignified. For example, apart from (possibly) some slight banter from friends, no housewife could really complain if she saw in the papers a picture of herself taken unawares whilst out shopping: a picture perhaps illustrating a feature article and captioned "Ration books—fish queues—shopping to most women is no joke nowadays."

If, however, the picture suggested that the shopper preferred to deal only with Co-op. stores (or, alternatively, with private traders) or suggested that "the squanderbug has well and truly bitten this shopper—perhaps she has bought a fifteen-guinea hat," then the woman would have every right to complain, and to demand damages. As already mentioned in a previous chapter, film "stills" are often used when suggestive or uncomplimentary captions are to be used.

Thus the law of slander and libel serves to curb unethical behaviour of certain photographers. In the case of prominent people, one may legitimately "steal" pictures (with a "candid" camera) on the grounds that in becoming famous (deliberately so in many cases) the features of the person thus photographed are more or less public property.

In any case, if photographers are ordered to take certain pictures, it is a case of "theirs not to reason why." If they don't take the picture, someone else will. If you don't like the editor's ideas, seek a change of job.

## Scoop !

There is no knowing that when a staff photographer starts out in a slightly bored fashion on a routine assignment he may come rushing home, wildly excited, with a "scoop."

This is what happened to Samuel Shere of the International News Photos when sent to cover the arrival of the airship *Hindenburg* at Lakehurst, New York.

In Shere's own words :—

The big ship was approaching the mast and was discharging water ballast. I was measuring her big hulk in my camera finder when I detected a flash of fire in her tail. Then came the first explosion that shook the ground. In that split second I pulled the trigger of my camera, recording the actual peak of the "Hindenburg" disaster. As fast as I could I took other shots. The flames finished her in thirty-two seconds. The heat was terrific. I ran toward the blazing ship and shot pictures of survivors. I was standing not far from the



control cabin when the ship's small-arm ammunition went off. Someone yelled "Fall down quick!" and I did until the firing ceased.

To Samuel Shere the photograph brought first prize from the *Editor and Publisher* magazine for the best news picture of 1937, whilst to his employers it has brought considerable revenue in reproduction fees.

### No Bed of Roses

Townee photographers can have a rough time on occasion. In a report on VE day coverage, the *Newspaper World* stated:—

Although the crowds were mostly very orderly, they made the cameraman's job difficult and at times even dangerous. Those who had cars had to leave them in side streets out of the way; the Trafalgar Square crowd offered to overturn one photographer's car, and a *News-Chronicle* car was smashed up in fetching a man who was photographing the bonfire in Coventry Street.

Messengers had to make their way through dense throngs to bring the pictures back, clothes were torn, and one man had his camera smashed by accident at night in Piccadilly Circus when his flash brought the crowd swooping towards him. Another lost his "Long Tom" camera in the crowd outside the Palace, but afterwards retrieved it.

At other times there may be a "spot of bother" with individual police officers who have too exaggerated an idea of their legal powers. To the best of the present writer's belief, any person, provided he does not cause an obstruction, has the right to photograph anything—for example, an accident—occurring on a public highway. Yet there are certain *individual* police (the Police as a *whole* are decent fellows) who take it into their heads to order photographers about. A perusal of the autobiographies and reminiscences of pressmen will yield plenty of examples of this sort of thing. The photographer who meekly submits to being ordered about will rarely get worth-while pictures.

### Co-operation

Whilst news-reel operators are usually deadly rivals and will even, on occasion, set up smoke screens, dazzling mirrors and the like to prevent their competitors taking pictures, press photographers are, on the whole, a co-operative lot, not necessarily because they are overflowing with the milk of human kindness, but from a sense of self-preservation. During a long wait Jones may have slipped away to have a "quick one," but finds, during his absence, that he has missed his picture. Brown, from another agency, and who has managed to get shots, after rushing his best off to his office, gives Jones a plate or two. Later on an opportunity may come for Jones

to repay Brown. The unco-operative photographer may succeed for a time but one day he will feel lonely—terribly lonely.

Unless the free-lance is definitely a nuisance and a hindrance to the regular staff men (such as by letting off flash bulbs from such a position that he threatens to spoil the shots of the regular men) he will usually meet no deliberate resistance.

### The Diary

As hinted in this present book, and described at greater length in one of the writer's other books, *How to Find Ideas for Articles* (and, incidentally, photographs), certain events are "hardy annuals," whilst others, such as Society weddings, conferences, etc., are "diary" dates. The newspaper will get to know of other happenings by many and varied means. Such agencies as Reuters, Press Association, Associated Press, etc., to which the newspaper subscribes, send news all day (and all night) long, over the teleprinter machine. Private information may come in. Newspapers do not enjoy their scoops for long, as rival newspapers soon send reporters and photographers to "follow up" the story. A cynic has written that a news editor (and this applies to a picture editor, too) must have a keen eye, and be able to spot at a glance what stories in opposition papers are worth following up.

All day long boys come from the various photograph agencies with the very latest offerings, whilst by every post "outside" work pours in—the work that *you*, my reader, will send.

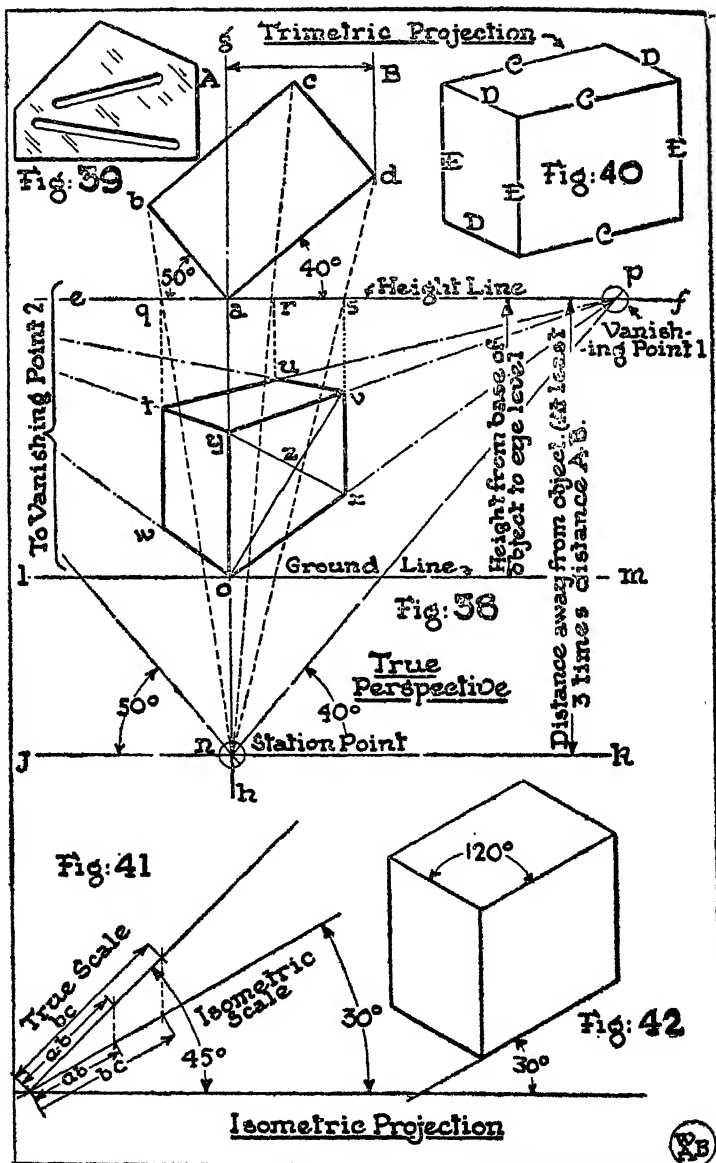
The way in which news, literary or pictorial, is gathered makes a fascinating story, but this is not the place to go into it in detail. Some hints have already been given in Chapter Fourteen.

The point to be made here, however, is that an important duty in a picture editor's department is the keeping of the diary. From this the editor can plan daily assignments for his photographers, always remembering that unexpected news may "break" and result in an operator being sent to the scene of action as fast as a powerful car, train or even 'plane can carry him.

### Looking Ahead

Considerable foresight is needed to "cover" some events. In the case of certain official functions, special positions are allocated to photographers, but in many other cases coigns of vantage have to be sought out well ahead. High prices are paid for the exclusive use of rooms or roof-tops overlooking certain scenes.

Few things seem to escape the news photographer. Like generals planning a campaign, heads of newspaper art departments and of various agencies post their men at strategic positions at all



important functions, and alert free-lances are on the spot, too. Whilst most of the operators can hope for no more than routine pictures, it may fall to one to get a "winning shot."

### The Winning Shot

When a cricketer is approaching his century, say from ninety-four (when a sixer will bring him to three figures), the photographer is specially alert, as he wishes to get a shot of the ball which gets the cricketer his century (or gets him out !). Astute and experienced sports photographers know that wickets are likely to fall when there is a change of field, when the batsman is approaching the breaking of some record or other, when there is a change of bowlers, and just immediately before an interval and immediately after a resumption—in other words, when there is a break which will cause a highly strung man to get nervy.

It is not always those in the apparently choicest positions which are the luckiest. For example, in photographing, say, the Grand National, one can nearly always expect some falls, or sensational leaps, at Bechers Brook, and photographers lurk there in callous anticipation. Others will "cover" the winning post, or be posted at bends where, possibly, some bumping or boring might occur. Yet the most sensational event may happen somewhere else. For example, at the 1913 Derby, a militant suffragette named Emily Davison hurled herself at *Anmer*, the King's horse, ridden by H. Jones, and brought it down with the loss of her own life. What a scoop for the photographers !

### Entering the Profession

Press photographers are a democratic lot and "promotion from the ranks" seems to be the rule rather than the exception. Only a very few journals insist on men with university degrees and only then for special purposes. Most pressmen I have met seem to have had no more than a secondary school education, whilst many left school at fourteen. In fact some of the best photographers now operating are those who started, at fourteen, as general assistants in photographic agencies, or the like, as messengers, dark-room assistants and general helps, and who kept their eyes and ears open for chances of promotion, studying photography at an evening school.

Owing to the combined efforts of the Institute of Journalists and the National Union of Journalists (who admit photographers on equal status with reporters) wages in the profession have been standardized by agreement with the Newspaper Society. Naturally, not every local newspaper and journal pays these rates but they are generally observed by the majority.

### Rates at a Glance (1946)

The following table shows at a glance the minimum salary rates payable to the editorial staffs (which include photographers) of Provincial morning, evening and weekly newspapers, London suburban weekly papers, and London Offices of Provincial daily papers:—

	ADULTS (age 24 and upwards)		JUNIORS					
	£ s. d.	*18 (30%) £ s. d.	10 (40%) £ s. d.	20 (50%) £ s. d.	21 (60%) £ s. d.	22 (75%) £ s. d.	23 (85%) £ s. d.	
Weekly Papers .. .. .	5 19 6	1 16 0	2 8 0	3 0 0	3 11 6	4 9 6	5 1 6	
Weekly Papers in places where Daily Papers are published .. .. .	6 6 0	1 18 0	2 10 6	3 3 0	3 15 6	4 14 6	5 7 0	
Weekly Papers within 12 miles of Charing Cross .. .. .	6 12 6	2 0 0	2 13 0	3 6 6	3 19 6	4 19 6	5 12 6	
Daily Papers published in towns of under 100,000 inhabitants .. .. .	6 16 0	2 1 0	2 14 6	3 8 0	4 1 6	5 2 0	5 15 6	
Daily Papers published in towns of between 100,000 and 250,000 inhabitants .. .. .	7 4 6	2 3 6	2 18 0	3 12 6	4 6 6	5 8 6	6 3 0	
Daily Papers published in towns of over 250,000 inhabitants .. .. .	7 11 0	2 5 6	3 0 6	3 15 6	4 10 6	5 13 6	6 8 6	

### London Offices of Provincial Daily Papers

	ADULTS		JUNIORS	
	£	s. d.	£	s. d.
First year's service in London .. .. .	9	3 0	First year's service in London .. .. .	4 4 6
Second year's service in London .. .. .	9	13 6	Second year's service in London .. .. .	5 11 0
Third year's service in London .. .. .	10	4 0	Third year's service in London .. .. .	7 16 6

\* Up to the age of 18 it is agreed that the salaries of learners shall be arranged between the learner and the employer.

## CHAPTER EIGHTEEN

## WHY NOT SKETCHES AND DIAGRAMS ?

## No Need to be an Expert

Much of what has been written about taking and selling photographs applies with equal force to hand-drawn work.

A discussion of the use of hand-drawn sketches and diagrams has been left to the end of this book not because the subject is of minor importance (indeed, it is quite the reverse) or just an after-thought, but because advanced questions of technique are raised which cannot adequately be dealt with in a single chapter.

Whilst no one will deny that photography can rise to a fine art, it must be admitted that, for most of us, photography is a matter of D. & P. merchants saying : "You press the button : we do the rest." Modern cameras are (in the popular makes) extremely easy to use and the technique is easily learnt. We can thus concentrate on the subject rather than the technicalities. Obviously with hand-drawn work the question of manual skill immediately arises. To draw well enough for publication standard requires, apparently, a long training in Art.

But does it ? Admittedly, to draw really well—say to illustrate the stories in the better-class magazines—*does* require considerable skill and talent. It is a job for a trained artist, not a writer of illustrated articles, and will, therefore, be dropped from our present discussion. Likewise the selling of separate cartoons, joke drawings, and the like, is beyond the scope of this work.

## Fun Sketches

If one looks round, however, one will see that plenty of articles—chiefly those of a humorous or of a causerie nature—are illustrated (sometimes by their writers) with what one may term "Fun Sketches." A very good example of this is the weekly article by "Jack Blunt" in *The Scout*. No one (not even Jack himself) could call these sketches works of art, but the joke lies in their artlessness. The comic artist is pulling the legs of orthodox artists. It is as well to note that some sketches are purposely drawn in a crude way although the artists could draw much better. Even *Punch*, which used to contain the technically good work of the best black and white comic artists of the day, now publishes a number of seemingly

crudely drawn sketches. As we have mentioned before in connection with photographs, a straightforward representation of the actual often falls flat. In these cartoons, the joke is often in the manner of drawing as well as in the subject matter or caption.

The work of James Thurber in the *New Yorker* might be studied. As an academic *technician* in Art, this famous writer is hopeless, but as a humorist (in queer spikey sketches as well as in words) he puts it over very well—and successfully.

Drawings are often used as a relief from, or a foil to, photographs. When used exclusively, there is a sameness about photographs. There is, admittedly, a "sameness" about academically-drawn illustrations, which is why the art editors of quite exclusive magazines frequently use "scribbly" little drawings which look as though they were quickly drawn five minutes before you opened the magazine.

One great advantage in illustrating one's own work is that the illustrations are in perfect harmony with one's own work. Light-hearted writers make light-hearted sketches. Dull folks make dull sketches. The horribly "fussy" sketch of a fruit tray (Fig. 34) would be typical of a "fussy" old-fashioned manual-training instructor, thinking of his student days in the 'eighties, rather than the mid-nineteen-forties.

Mention has already been made of "Jack Blunt." Some of his drawings appear in Fig. 43. These artless and amusing sketches are somewhat "slangy," and one would expect Jack's style of writing to follow suit. This is, in fact, the case, though the light-hearted slang and literary fooling about is a clever device used by this writer to "put over" a serious piece of advice. No healthy modern boys will willingly submit to sermonizing, but they eagerly lap up Jack's words, and greatly appreciate his artless drawings.

Many, in fact, write to him to ask his advice on how to draw. By kind permission of the editor of *The Scout*, I am able to reproduce part of an article Jack Blunt wrote on the subject. Apart from the actual advice on drawing, one is able to see how well Jack's text and illustrations blend.

In response to many requests from none of my dear readers I am, this week, going to try to show you how to draw. Many's the time when friends have stood looking over my shoulder, as I have been busy at my broad canvases, and said in tones of awe mingled with a touch of jealousy—" . . . How wonderful! He has a gift. Must have. Born with a tube of cobalt blue in his mouth."

Nothing could be further from the truth. If you look at my simple drawings you will be at once struck with one thought, to wit—that they are pretty awful.

Years ago when I was young, I drew just the same as you do now.

Every boy likes to do a bit of drawing, and I was a very normal boy, strange as it may seem. I have always had a facility of expression, and when I began to write articles I very soon found out that a few drawings help things along enormously. So I began to draw. At first very, very badly. Then very badly. Then pretty badly, at which stage I am now stuck.

Start right now to study drawings—just for fun. There are several kinds. Simple line affairs, like mine, up to extremely fine line and wash drawings. I am speaking now of black and white such as appear in this paper. The latter type are, of course, the work of real artists. The simple line type are such as you and I can do with not a great deal of practice.

Just consider a line drawing. I have heard people say, re my work—"What good expressions." All this is just simple spoof.

Draw a small circle. What can it be? An orange? No, it is just a flat disc. No life. No nothing. Put a nose on it. Then an eye and a mouth. A few lines make a hat. Easy. Try it. You have got a face with an expression.

Now when you try this don't, for heaven's sake, draw fidgety lines or use an india-rubber. Use a large sheet of paper and draw masses of little drawings. Let your hand go. When you are writing you don't stick your tongue out and carefully scrape in your letters, do you? No, you write with dash. Your hand is accustomed to the job.

The same thing happens with drawing. When your hand has got flowing you will find that your drawings become as distinctive as your handwriting.

I can tell the work of quite a lot of artists now. David Langdon has a style of his own. Tom Webster, David Low, Illingworth, Strube, Bairnsfather, Sheppard, and a host more don't really need to put their names on their work. I suppose I have a style of my own.

This is one reason why you should not slavishly copy other folk's work. Pick up tips. Study how they get their effects. But draw your own way. Topolski, a Polish artist, draws in a weird and wonderful manner—but his work is true art. It is an individual expression.

Little drawings make an immense difference to your log book—and your letters. I often illustrate my letters to friends. In fact I will go so far as to say that a few illustrations drawn in a letter got me an extremely important commission once.

Start with pin men. Put proper faces on them. After a bit you graduate to bodies . . . .

Once it is realized that one doesn't have to be a great technician to make simple fun sketches, it is hoped that many free-lance feature writers will overcome their inferiority complex about "not being much of an artist." There are good books and correspondence colleges where one may pick up useful hints about cartooning and caricature, but these can only start you on the road. Regular



practice is the best way to success, and one of the best ways to get regular practice is somehow to get a commission to run a self-illustrated feature (the first illustrations may take you *hours* to do). Thus you will be forced to do the drawings and after a time you'll find they become much easier, and far quicker to do.

You can pick up hints from the children's comic papers and from current work in other periodicals.

There is, of course, a large number of books on commercial art and mechanical drawing, which you will find in your nearest big public library. A selection of the more popular of these should be read to amplify various points raised in this Chapter.

### Touring Sketches

Many writers of topographical and touring articles illustrate their articles with their own sketches.

To avoid competition with the camera it is not a bad idea to concentrate on certain aspects of buildings not always easy to photograph, e.g., dim interiors, and certain atmospheric effects. We have already mentioned that one respect in which the artist scores over the photographer is that he is not forced to include telegraph poles, ugly corrugated iron roofs, blatant posters, etc. Avoid doing those pen and ink sketches which look almost like photographs reduced to line drawings. In fact some topographical hack-artists copy a photograph line for line, having a definite "formula" (i.e., a manner of thatching or stippling) for tiles, stonework, timber, etc. I should imagine that these sketches originated in the days when half-tone blocks were not in their present stage of perfection and it was worth while to reduce a half-tone subject to a line engraving.

Pen and ink sketches are preferable to pencil, since the former can be reproduced by the line process which is not only more brilliant in effect but is cheaper. Wash drawings (i.e., those done in a monochrome) are sometimes used (you must study your intended market). A half-tone block can be made from a water-colour sketch but the result is not always satisfactory in tone values despite orthochromatic plates. Water colours (by amateurs) are rarely used for colour reproductions.

Despite great technical progress in reproduction, it is still a somewhat expensive matter to reproduce oil or water-colour paintings, and travel books so illustrated are almost invariably the work, on the artistic side, of well-known and thoroughly competent men. In other words, if a topographical book is illustrated by water-colour reproductions they are almost invariably the work of a well-known man whose "name" might be expected to help to sell the book.

### The Three-Colour Process

A brief note on the three-colour process might here be given so that beginners can appreciate how comparatively expensive it is, and why colour plates cannot freely be used in cheap books. It should also interest those photographers who take colour transparencies.

The coloured drawing is mounted on an easel as before, and photographed three times on three separate colour sensitive plates, as for the half-tone process. On each occasion a differently coloured filter, blue-violet, green and red, is placed before the lens. Three negatives (and subsequently) blocks are produced which, between them contain all the colours of the original.

The paper is now printed three times, each time with one of the blocks: the first in yellow, the second in red and the last in blue. Sometimes a fourth block in black or grey is added. Care, of course, has to be taken to get the three blocks in "register." One often sees the most unpleasant blurred effect caused by the blocks being out of register.

### "How-to-Make" Diagrams

The greatest scope for self-illustration is undoubtedly diagram work for "how-to-make-it" articles. Fig. 33 shows, as a composite, a few of the many hundreds of drawings the present writer has executed in connection with his handicraft articles.

The writer of such "how-to-make-and-do" articles is nearly always a practical handyman and the making of working drawings is always regarded as an integral part of handicraft. In school workshops these drawings are nearly always left in pencil, and provided they are accurate, neatly done, and serve their purpose, no one minds if the lettering, etc., is rather amateurish. The drawing is a means to an end, not an end in itself.

For reproduction work, however, the drawing is an end in itself so far as the editor and writer are concerned. Fortunately, mechanical drawing is, with its many conventions and instrument-drawn lines and circles, more easily taught and learnt than graphic drawing where a considerable amount of imagination and delicacy of touch is needed. The writer of handicraft articles who can make reasonably good pencil sketches would do well to attend evening classes in mechanical drawing for a few terms, and take every opportunity of *inking in* his drawings. Remember that as a drawing is reduced in size when reproduced, the lines on the original will appear much thinner on the reproduction. You will, therefore, work in bold lines. Many amateur diagrams look pathetically thin.

## Lettering

Lettering is the chief difficulty. Hand-drawn lettering requires plenty of practice before it is anywhere near presentable. The present writer well remembers writing hundreds of italic l's and o's, then b's and c's, etc., and then "the quick brown fox . . . etc." scores of times in letters only  $\frac{1}{8}$  in. high. The use of "UNO" stencils can obviate much of the difficulty. These are celluloid strips in which stencilled letters are cut out. Each letter is brought over the required spot and a special conical-shaped pin-pointed pen used to trace the letter. The stencil strips are held against the T-square so that the writing is in perfect alignment. After a little practice one can space the letters well and do the work quickly. Any big drawing-office supplies' shop will show you these appliances. For mechanical subjects these stencils are ideal, yet, in the present writer's opinion, they can never quite take the place of hand-drawn lettering on maps, etc. Fig. 20 shows some styles of lettering.

If you mistrust your lettering, just put it in pencil as neatly as you can. The editor will then get a staff artist (or the blockmaker's artist) to ink it in. In some journals no hand-lettering is done at all, all lettering being type-set. Here again is a case for market-study.

## Some Drawing Conventions

Many woodwork, etc., objects can be conventionally represented in isometric projection (i.e., all the lines are made with the 60° set-square). A knowledge of the simpler ways of rendering true perspective is, however, very useful. Naturally you do not need to know so much about it as an architect's draughtsman. This subject is dealt with in the next Chapter.

On draughtsman's drawings intended for modern workshop use, "shade lining" is never done, but it often looks well in drawings for reproduction (see Fig. 26). A somewhat common fault with amateur artists seeking to depict wooden objects is to smother them with lines supposed to represent "grain" (see Fig. 34). Study the drawings in *The Woodworker*. In fact, collect specimens of good drawings and study their technique. Fig. 32 shows some good examples of technical illustration. These were obviously done by professional illustrators but the self-illustrator of technical articles can glean some useful hints from them.

One can collaborate with a commercial artist as with a photographer. Several prolific writers of "How-to-Make" articles employ a draughtsman just as others employ a shorthand typist.

## Making Copies

One drawback with hand-made drawings done on opaque card

Or paper is, that unlike photographs printed from transparent negatives, it is not easy to make copies. It is always useful to retain drawings since they may be offered again as "second rights" or used, later, for book illustration. It is possible to have photostats made. The original drawing should generally be sent to the best market, and, unless the copyright is taken, you can ask for its return. (Ask for its return immediately after you see it published). If it comes back in good condition (or only slightly soiled so that it can be tidied up by cleaning with art gum and trimming the edges) it can be sent out a second time. If, for any reason, the original is not to hand, a good clear photostat can be sent out for second rights. People who take second rights pay low fees, so they do not expect such fresh-looking work as those who pay for first rights.

Actually it matters not whether a *line* drawing is dirty or dog-eared so long as the drawing itself is black-lined. As we have seen in the chapter on reproduction processes, it is only the black lines which reproduce on a line-drawing block. Dirty marks or blue pencillings do not show on the block. However, it is as well, wherever possible, to have your drawings as clean and as neat as possible just as it pays to look neat and tidy in personal dress and habit.

### Tracings

For purely mechanical drawings or plain "Plan and Elevation" drawings it is possible to do them in pencil and then have them traced (in ink) on tracing cloth by yourself, an assistant, or at a drawing office. From this tracing clear *black-line prints* can be made on stiff paper ("blue prints" are only one of the ways of reproduction and quite unsuitable for sending to an editor), and these sent with the article. For subsequent reproduction further prints are easily made, the tracing acting similarly to the photograph negative, though the paper used reacts differently to the paper used for photographs. It is very difficult to do satisfactory free-hand work on tracing paper or cloth, however, and erasures are difficult to make. If such are needed, the photostat must be used, the drawing being made on any suitable paper.

For a start, however, it is as well for the beginner to send in the original drawing and ask for it back again when finished with. It is best to ask for its return immediately after you see it published. The making of photostats and tracings adds greatly to the expense and is useful only where the writer is pretty certain of the sale of second rights and, later, book publication.

The advantage of this tracing of drawings is that if one's articles

are featured, it is often possible for the editor to arrange for readers to have large-size blue-prints (at a nominal price). Some complicated subjects are inevitably cramped in the limited space available for them, and many readers will apply for the large print.

In the next chapter you will see that it is possible to ink over a photograph and then bleach out the photographic matter to leave the inked lines remaining. With simple chemicals—ordinary tincture of iodine and acid-hypo fixing salts—one can bleach out portions of a photographic print. Thus photography and hand-drawn work are closely combined.

### **Some Packing Points**

Do not make your drawings too big otherwise you will find them difficult to pack for the post. The editor, too, will find them difficult to send to the blockmakers. When returned, it is sometimes found that an office boy has folded your large drawing in half, and no amount of ironing can completely remove the crack. It is as well to try to arrange for a fairly wide margin. As already hinted, slightly soiled drawings can often be freshened up by trimming the margins.

Drawings are, unlike photographs, generally protected by a flyleaf of tissue paper.

### **Prices to Expect**

Whereas photographs are generally priced separately, diagrams are such an integral part of the text that most editors pay by the page or the feature. It is usually found that if an outside artist is commissioned to do the drawings, he will get more for the work than you are paid for them. This, however, is only to be expected. The outside man has a more difficult job than you, who knows exactly what is required. In many cases the outside man has to use his judgment as to the author's true intent. As outside work is therefore more expensive, it is the more reason why editors accept contributions offered complete with drawings.

Mention of expense reminds one that, in many magazines, the line drawing is to be preferred to the half-tone. Photographs are, of course, invariably half-tone, but the maker of diagrams can always arrange for his subject to be shown in line.

Normally, a technical article complete in itself with all necessary drawings—one ready to be sent to the printer and blockmaker—has an advantage over the contribution which has to be illustrated by the staff artist or an outside artist. In the Market News in writers' magazines one frequently sees such announcements as:

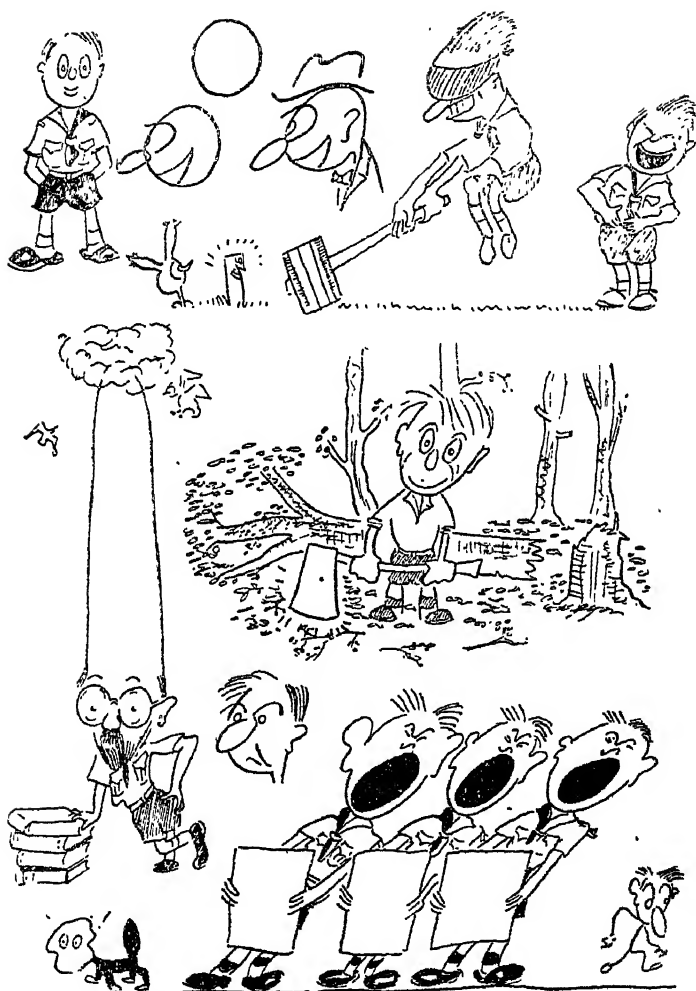


Fig. 43

*Fun sketches by "Jack Blunt," a popular and regular contributor to The Scout. With acknowledgements to the Editor of The Scout.*

"Cannot, for some time, accept any more articles requiring specially-drawn illustrations." The implication is that the staff-artist has his hands full. A self-illustrated article might well get through.

### "Pen and Pencil" Men

A long list of men and women handy with both pen and pencil could be compiled. Writing entirely from memory and without special research into the matter (which, I feel sure, would yield delightful surprises), I may mention *Thackeray* (see Fig. 44). You can see his drawings in old volumes of *Punch*: in *The Rose and The Ring* (some of his best work here). Thackeray might have been a full-time artist. He offered to illustrate Dickens' *Pickwick Papers*, but his offer was declined. Somewhat rebuffed, he therefore concentrated on literature with drawing as a second string. Another *Punch* author-artist was *Edward Bradley* ("Cuthbert Bede") whose most amusing masterpiece "The Adventures of Mr. Verdant Green" had immense vogue.

*Donald Maxwell* was primarily a topographical artist but wrote several interesting books, *Unknown Kent*, *Unknown Surrey*, and many more, which are in most libraries.

*Lord Baden-Powell* derived a good deal of his income in later years from writing and illustrating books, chiefly in the form of collected articles and serial writings. His talents were many-sided and had he wished, he would no doubt have become a well-known artist. As a young man he had a bust (of Captain John Smith, the early explorer) exhibited in the Royal Academy.

*Marjorie Bowen* was an art student. So was *G. K. Chesterton*, who studied at the Slade, having decided to follow art as a career. He has, among others, illustrated *Hilaire Belloc's But Soft: We Are Observed*. *Hilaire Belloc*, besides being an all-round literary man, has also illustrated his own *The Road to Rome* and other books.

*O. Henry*, the great short-story writer, might have won equal fame as a cartoonist. *Frank Richards*, the industrious and highly successful writer of the *Greyfriars* (and other) school stories, was, in his younger days, something of an artist.

The late *Charles Harper* was another industrious author-illustrator known chiefly for his books on the history of our most famous roads—*The Dover Road*, *Bath Road*, etc.

If you look in the first volume of *H. G. Wells' Experiment in Autobiography* you will see amusing examples of this well-known author's fun-sketches. He has illustrated one of his own books—*Floor Games*.

In his autobiography, *Books and Myself*, Sir J. A. Hammerton, famous editor of profusely illustrated part-works, tells us that he

was pretty good at drawing whilst at school and, at the beginning of his journalistic career, made good use of a camera to illustrate some of his articles.

Miss *Enid Blyton*, well-known authoress of a great number of children's books, used to do all her own drawings before pressure of work compelled her to relinquish the Art side. In an interview, Miss Blyton said: "I think it's a pity that so many artists are not accurate in their Nature pictures. They often produce a lovely drawing, but there are, we'll say, too many or too few petals on a flower, or the animals are all wrong. They should study botany and anatomy as well as art!" From this one can be sure that Miss Blyton is a keen critic of the work of the artists who illustrate her books. A writer uninterested in art would possibly pass many of the "howlers" Miss Blyton hints at, and his book suffer. I believe Sir Walter Scott was blind to Art, but fortunately he lived in the days before illustrated journalism.

Dickens, apparently, overlooked some extraordinary howlers. In *David Copperfield* he expressly describes Peggotty's cottage as being a boat on level keel, roofed over. Yet "Phiz" has shown it as an inverted boat, keel upmost. This has been corrected by Fred Barnard in the *Household Edition*. In the *Dombey & Son* illustrations, Captain Cuttle's hook is sometimes shown on his left hand and sometimes on his right! The same inconsistency occurs with Joe Willet's lost arm in *Barnaby Rudge*.

*William Hazlitt*, the famous essayist, studied art in Paris before settling down to writing. So did *George du Maurier*, writer of *Trilby*.

There are, of course, dozens of other names one could include in the list. There are plenty of men and women whose name does not come much before the public but appears with unfailing regularity on editors' cheques.



## CHAPTER NINETEEN

## MORE ABOUT TECHNICAL DRAWING

As self-illustrated "How To Make and Do" articles feature largely in many writer-artists' output, and as many published drawings (and thousands of *unpublished* drawings) show scant appreciation of various technical and artistic matters involved, this chapter might profitably be devoted to a discussion of some of the salient points involved and giving a few more details of processes only hinted at in the previous chapter. There are many fine books on commercial art, and some excellent books on engineering drawing (draughtsmanship), but so far as the present writer is aware, no one book has yet appeared which deals exclusively with the special technique of making technical diagrams for the Press. Possibly the present writer will have to remedy the omission, but in the meanwhile, a few practical hints may be useful.

**Materials**

Just a word or two about materials. In some text-books there is a parrot-like insistence on the use of Bristol board and Indian ink for line drawings. One must admit that Bristol board is very good stuff: it is made in various thicknesses, two, three, four or six "sheet," or "ply," the first being the thinnest, and consequently the cheapest. For reasons of economy the thinnest Bristol board is often used. But its very virtue—smoothness—is not always appreciated by some workers (including the present writer). Something with a slight "tooth" is preferred, and for this reason a good quality "hot pressed" fashion board or cartridge paper is used. Do not buy cheap woolly cartridge paper in twopenny sheets from the local tobacconist-cum-stationer. All the leading artists' suppliers (Messrs. Reeves, Winsor and Newton, Rowney, Clifford Milburn, etc.) will send you, in normal times, specimen books of drawing paper so that you can test each surface and find that which best suits your style.

Bristol board is supposed to withstand a good deal of erasure. The unwanted inked lines can be carefully scraped out with a sliver of safety razor blade or a surgeon's scalpel, and the abraded surface of the board then burnished with, say, the bowl of a small spoon, a toothbrush handle, or something similar.

## Corrections

This may suffice for small corrections and *must* be employed when drawings are being offered for their own sake, as fine art, e.g., as framed pictures. When making a line drawing for commercial work, however, small errors may be painted out with process white or Chinese white, but you cannot use Indian ink over these white patches. If you do, the ink will crack. The simplest way is to paste, very neatly, a piece of thin but opaque paper over the part to be altered, and to draw correctly over this.

From the process-engraver's point of view, it does not matter whether the drawing (in line) is composed of a jig-saw of pasted pieces with constructional pencil lines still showing, but one has to consider the aesthetic effect upon editors, especially those editors who rely on first impressions and are not always practical artists. Even when one is well-known it is better always to make the drawing with as few corrections as possible. Leave the highly patched-up affair to the artists employed by process engraving establishments. If one's line drawing *does* get patched up (e.g., parts of odd drawings may be pasted up to form a new drawing) it looks better to get a photostat made, though for practical purposes the original paste-up will make just as good a block.

## Drawing Instruments

It is taken for granted that anyone who attempts to make technical diagrams has had, or will get, experience in the use of such drawing instruments as the ruling pen, and will not try to draw straight lines with an ordinary writing pen moved against a penny wooden ruler.

When one first uses the ruling pen, a certain number of blots will usually mar one's work. The beginner will soon learn that the secrets of successful manipulation of a ruling pen are :

- (a) Use only a *small* quantity of ink (Fig. 27).
- (b) Keep the pen *upright*.
- (c) Keep it clean by drawing a slip of paper between the blades and wiping the point with a rag *each time* it is refilled (not once a month).

Though Indian ink is waterproof, it does not dry instantaneously. Make sure it is dry before rubbing out pencil lines.

## Lettering

As already mentioned in the previous chapter, lettering requires great care, and if one is at all uncertain about one's penmanship one should leave the lettering in pencil so that the editor can arrange

for a staff artist to complete the drawing. Though the use of lettering stencils will ensure neat and regular lettering, especially useful in mechanical subjects, one cannot entirely dispense with the need of a good hand-drawn alphabet. A "safe" style suitable for almost anything is Roman capitals. The present writer uses, extensively, an informal style (illustrated, Fig. 20), written with a ball-pointed nib. Learn one or two styles and stick to them. Do not mix several styles on one drawing, and keep clear of styles reminiscent of third-rate Christmas cards.

A very bad habit into which most engineering draughtsmen fall, is to underline all lettering. This is because they know their lettering is somewhat lumpy and irregular, so that straight ruled line underneath is added in an attempt to give an illusion of regularity.

A very common mistake is to make a large drawing (or map) with such small lettering that, when it finally appears reproduced on a small scale, one almost needs a microscope to read it.

Take particular care to make all dimensions bold and clear, because they may suffer in reproduction on a smaller scale. If making drawings for a *particular* market, it is a wise plan to try to ascertain, from previously published articles and drawings, the "house" style of dimensioning. For example, some editors prefer 2'-4". Others have 2 ft. 4 ins. Many engineering papers prefer 28" (or 28-ins.).

## Perspective

The great majority of constructional objects—furniture, match-box models, and so on, deal with box-like forms. Though a flat "plan and elevation" is often required, especially in the more technical journals, it is usually advisable to show the completed object in perspective. It is sometimes possible to take a photograph of the completed article, and, indeed, many editors and readers welcome photographs, since they prove that the model *has* been made, and is not something just worked out on paper and which may have hidden snags.

At the same time, really clear photographs of many handicraft projects are not at all easy to make (more of this, later) nor, indeed, is the contributor invariably expected to make up things he describes, although the present writer very rarely sends out a "How To Make" article unless the object so described has actually been made and tested. The making of various objects is, in his case, a useful hobby, and is undertaken apart from actual writing. Yet obviously a man is not expected to make, say, a complete garden shed at a cost of £10 in order to write an article which may earn two guineas.

The chief point is, however, that one is frequently expected to



Fig. 44

*As mentioned in the text, Thackeray was a clever artist as well as a great literary man. He illustrated, profusely, his own writings with such grotesque sketches as are seen here. At the bottom right-hand corner is a self-portrait of the artist/writer.*

show a view of an article which has not actually been made or of which a suitable photograph is not available. If the article has been made, it is not too difficult for anyone claiming to be an artist to sketch the thing from life, but in the case of more or less complicated objects which exist only "on paper," one must have some knowledge of perspective drawing.

### Isometric Projection

As the subject of perspective drawing has been well covered in other books, technical details will not be given here. It is sufficient to say that there are, generally speaking, two kinds of perspective used by technical artists: true perspective in which objects are finally drawn as actually seen, and a false or conventional perspective (isometric, etc.). Almost everyone with any idea of drawing knows the basic idea of true perspective. If, for example, one looks along a railway track, the rails, which are actually parallel, seem to meet at a distant point. In isometric projection parallel lines keep parallel, and do not "vanish" at a distant point. As a result, the drawing looks a little queer and distorted to those not accustomed to it, but owing to the ease with which it can be done, and considering the fact that many practical woodworkers, etc., are not concerned with "artistic" drawings provided the diagrams show all information clearly, isometric drawings are much used in many technical publications.

But take care in sending drawings made in isometric perspective to general magazines. The editors of children's papers and pages are very often women, who may, or may not, have had some conventional art training. Very few, however, know or appreciate the principles of *isometric* perspective, and they will probably regard such a drawing as faulty and likely to have a bad effect on juniors who are being taught drawing at school. The older schoolboy and the adult, however, have probably made plenty of isometric drawings at manual training centres, and do not particularly notice any distortion.

It is not a bad idea to make it a rule, that even when isometric drawings are used, to show, say, carcass construction of woodwork objects, to make the drawing showing the completed article in true perspective. *The Woodworker* rarely uses isometric drawings. Here is a case for market study.

### True Perspective

True perspective drawing is, admittedly, rather a bother, though a lot of work may often be saved by plotting the main points and

judging the others by the eye. For example, supposing we had to draw a bedroom cabinet 4' 0" high, 2' 6" wide and 1' 3" deep, which had three long drawers each with two handles in its lower part and a pair of doors on the upper half. We could draw, in accurate perspective, a box 4' 0"  $\times$  2' 6"  $\times$  1' 3" and then add the remainder "by the eye."

An extremely common fault with true (?) perspective drawings is that whilst they are theoretically accurate, they still look distorted (see Fig. 37a). This is because they are drawn from the wrong viewpoint. They represent not a normal human view, but, say, a worm's eye view. "Vanishing points" almost invariably fall well outside even the largest drawing board, and the use of an instrument called a Centrolinead is recommended. The present writer has, at one time, even tried to make drawings on a paper pinned to a wall, so as to have plenty of room for plotting distant vanishing points, but in this case it is difficult to draw parallel and vertical lines as the usual T-square cannot be used. His present method would take too long to describe here, and will probably be described in the special book hinted at in the beginning of this chapter.

### Correct Viewpoints

One cannot, without turning the head, see more than 30° on either side of the line of sight. Far better drawings are made in making this angle only 18½° or even 14° (see Fig. 37b).

Thus, in Fig. 37, in order to view the whole of line A B, we should have to step back at least as far as point C. If we forced ourselves (by reason of limited room on the drawing board) to view A B from a shorter distance, i.e., from D (Fig. 37), thus making the angle A D B very much larger than the maximum A C B, and beyond the natural range of the human eye—we should get a distorted drawing. Remember, too, that this angle of vision applies in all directions. For example, one may turn Fig. 37b sideways so that A B represents a vertical post and C the eye level (about 5 ft. off the ground for an average person). Thus, before making our perspective drawing we must work out the best viewpoints, bearing in mind that different objects are commonly seen at different levels. Thus a wardrobe is always viewed, as it stands on the floor, and from a standing position. A cigarette box, however, is usually viewed as it stands on a table, about 2 ft. below the eye level. A rabbit hutch may be fixed to a wall or put on a stand so that it is just below eye level, and so on.

Distortion in perspective is sometimes met with in photographs, especially where wide angle lenses have been used in an attempt

to show, for example, practically the whole of an hotel billiards room in one photograph.

### Market Study

It is once more necessary to mention that the whole art of technical illustration cannot be covered in a single chapter. Study the journals (some American ones are excellent, Fig. 32) for good examples of work, and remember that editors are often forced to use second-rate drawings because there are no better ones available. Let yours be the better-class drawings which have the pull over the mediocre offerings.

Figs. 25 and 24 illustrate two (among dozens) things to look out for. It will be noticed that the containing outline and outlines of interior openings are thickened. This is, theoretically, against all canons of good drawing. Art masters tell us that outlines must be subdued, and are often best done on the "lost and found" principle. But Fig. 25, my friends, is not a specimen of fine art. It is a good specimen of conventional technical drawing, and as such, I hope, is quite effective.

A very common failing among those who attempt to illustrate their own handicraft articles is to smother woodwork drawings with "grain." Fig. 34 shows such an atrocity, whilst its companion, Fig. 35, shows the drawing cleaned up.

Other drawings (Figs. 26, 28, 29 and 30) show shade lining. The judicious use of process white, applied with ruling pen and small "writer" brush, often improves a heavy-looking drawing (Fig. 24).

### Size of Drawings

As already hinted, the usual plan is to make drawings from one-and-a-half to double the reproduced size. Very often one has no idea what size the drawings will be reduced to, but one can get a rough idea. It is often more convenient to make drawings to a large scale, and it matters very little what size they are made, provided they are not made abnormally large. Very large drawings are awkward to send through the post. They must NEVER—positively never—be rolled, and large sheets of cardboard for backing and protection take toll of petty cash and add to postages. Blockmakers charge extra for "excessive reduction" (if the block is less than six times the size of the original).

The writer-artist who makes many drawings might well follow the example of engineering drawing offices who have standard size sheets for drawings, usually small, medium and large. In this way

rolls of paper can be cut up economically, non-standard blue-print, photostat, etc., sizes avoided, whilst if drawings are more or less the same size, they can more easily be stored in drawers or portfolios specially made for them.

As with photographs, your name and address, together with a suitable caption, should appear on the back of each drawing, and if several sheets are used for one article, they should be numbered. The best plan is to have either a rubber stamp or a gummed label, with such wording as :—

### HAMILTON THE HOBBY MAN

To Illustrate .....

Sheets .... Sheet Number ....

From Rodney Hamilton, 54 Hazleton Drive, Squires Park,  
London, N. 27. Telephone: HILLtop 5496.

### “How-To-Do-It” Photographs

It is often very useful to have a series of photographs showing the work in various stages of progress.

Quite good pictures can be taken with an ordinary inexpensive popular-make camera, but the handicraft-writer-illustrator who is likely to take a lot of photographs of this kind is well advised to invest in a stand camera with a ground glass screen and long extension bellows. Owing to the popularity of the small camera, these huge cameras are usually offered at very low prices, second-hand.

A portrait attachment is needed for “close-up” views of smaller objects, whilst a set of light filters is, whilst not *absolutely* a necessity, a very great help in getting good pictures, and one which you will not dispense with after you have seen what a difference they make. Before the War there were several varieties of light filters—Afga, Ilford, Wratten, Zeiss, and it should be particularly noted that, for the best results, each maker produced a filter best suited for use with his own film: thus an Afga filter for an Afga film, and an Ilford filter for an Ilford film; not an Afga filter for an Ilford film. There were, as hinted, complete sets of filters for such specialized uses as snow scenes, cloud studies, copying old prints, etc., so that one could be equipped for any emergency. The photographer of wood-work articles need have only two, say, an Ilford *Alpha* for photographing such dark woods as mahogany and walnut, and a *Gamma* filter for such light woods as sycamore, light oak, etc. The literature and instructions given by the makers will indicate by how much the usual exposure is to be increased. This varies from  $1\frac{1}{2}$  to as much as 32 times.



A little ingenuity and "gadgeteering" may be necessary to fit both portrait lens *and* filter on the old-fashioned lenses:

## Backgrounds

An exposure meter is necessary. A good book on the mathematics of photography should be consulted so that one can calculate the required exposure from the wattage, etc., of any lamps used indoors. If the weather is favourable, however, photographs can be taken out of doors if suitable backgrounds are provided. A grey blanket hung on a clothes line will do very well if care is taken to keep it still and to avoid creases. For small objects neutral backgrounds may be made from a sheet of plywood painted a pearly-grey. It is as well to have a choice of backgrounds, dark and light, so as to get a good contrast.

In a few cases one may use such novel backgrounds as corrugated cardboard, coarse hessian, sandpaper, crêpe paper, and so on, but whilst this is often a good idea for an eye-catching catalogue, etc., illustration, such glamorous distractions are not always welcomed in some technical journals.

A viewpoint should be very carefully chosen, remembering what has already been mentioned about the normal eye-level and way of viewing common objects. It is often forgotten that when a camera is used at waist-level, it does not take a true picture as seen by an adult eye approximately 5 ft. above the ground. The present writer, making oil and water-colour studies of village streets, wondered why, despite all his care, the pictures looked a little "odd." It finally dawned on him that streets are viewed from a standing point of view, whereas the writer was sitting on a low sketching stool.

Sometimes parts of a model are photographed "end on." This takes the place of the draughtsman's plan and elevation, and may well be used when showing, say, the carving on a box lid.

Whilst shadows help to relieve flatness, they must not be heavy enough to confuse detail. Avoid "stunt" lighting, unless, of course, you are working for a sophisticated magazine which prefers this technique.

As exposures will be comparatively long, it is necessary to have a very firm tripod, or, in the case of a stand camera, a table.

Though a few well-chosen highlights are very desirable and add a decided sparkle to many prints, one usually gets reflections and glare in the wrong place. For example, the present writer trying to photograph a "ship in a bottle" found it almost impossible to eliminate the reflected light on the bottle, until he was given this

useful hint : Just smear some glycerine on the polished object, and wipe it off sufficiently to leave a matt surface.

### Human Interest

Contrary to the advice given elsewhere in this book regarding the introduction of figures into "still life" photographs, it is not always necessary to include figures in photographs of furniture, etc., taken to show how the finished article looks. No hard and fast rule can be drawn here. A study of various handicraft journals will show what each favours. Some will welcome a photograph, say, of an attractive young housewife using the tea trolley you have described.

If the editor runs a competition for photographs of readers' work, a competitor might well include himself in the photograph. Other technical journals regard this as frivolous. In the case of hand-drawn illustrations, unless the writer is also an experienced figure artist, the introduction of figures is best left well alone. Some would-be illustrators who are fairly good at diagram work but weak in figure drawing, artfully try to replace hand-drawn figure work with photographs, etc., cut from various sources and pasted in position. For example, suppose it was desired to show, more or less diagrammatically, how television "works": a picture of a singer could be cut out of a suitable magazine and pasted before the conventionalized drawing of the transmitting end of the apparatus, whilst a picture may be found (in a manufacturer's catalogue, for example) showing a family group "looking in" at the receiving end. Care must be taken not to use copyright pictorial matter without permission. In any case, a combination of line and half-tone matter is not always favoured. Drawings of this sort, however, may be made by those who submit not finished drawings, but sketches for the staff man to work up.

Fig. 15 shows a composite drawing on these lines. It represents a stand for a bicycle. It is by no means easy to draw a bicycle, so a suitable drawing was cut from a catalogue, enlarged (by photostat) and the stand drawn round it. Considerable "touching up" was required in this case.

### Bleached-Out Photographs

Hand-drawn line work and photography can, however, often be combined. A useful process often used by commercial artists and studios is to draw, in waterproof ink, over a matt surface photograph, and then to bleach out the photograph so that the inked drawing alone remains. Two simple chemical solutions are needed :—

## (1) For bleaching out.

Iodine crystals	..	..	60 grains
Iodide of potassium	..	..	180 grains
Cold water	..	..	20 oz.

(Note that iodine crystals are used—not the fluid tincture of iodine sold as an antiseptic. Do not touch the crystals with your fingers. The mixture—deep red in colour—must be well stirred with a glass rod and kept in a quart bottle).

## (2) For fixing.

Photographic hypo	..	..	..	4 oz.
Water	..	..	..	20 oz.

For some obscure reason (can it be that some writers copy others' formulae without checking?) most of the formulae given for No. 2 are of a highly poisonous nature. The simple hypo formula here given is perfectly harmless and quite effective. Both solutions can be obtained from any chemist for about 1/6.

A slightly underprinted matt surface print is better to work upon than a glossy one. Obviously it should not be too small. As a guide, a duplicate print fully printed on glossy paper may well be used. Draw over the matt surface with waterproof Indian ink, using, in the case of technical subjects, such instruments as straight-edge, set-square, bow compasses, French curves, etc., as much as possible. Otherwise use pen or small brush. Where solid areas of black are to come, just indicate the position with a cross or with rough hatching. If solid blacks are put in before the print is bleached, they are likely to become greyed. If you have made any mistakes in the inking do not attempt, at this stage, to erase.

After inking in, the print is bleached. Some iodine solution is poured in a photographer's dish and the print immersed, face upwards. The whole job can be done in full light. The print will become stained a somewhat unsightly deep red and it is fairly certain that the first time you try this experiment you will think something has gone wrong. But don't worry! Keep the print in the iodine bath for a couple of minutes, then take it out (with photographer's tongs), quickly rinse in water, and then put it in the hypo solution which you have in readiness in another dish. After a minute or two the red stain will fade out and finally disappear, leaving the inked lines against a perfectly white background. Keep the print in the hypo for a quarter of an hour.

The print is then well washed for about half an hour and dried in the usual way. Finishing touches (the solid blacks, for example) are then added.

Another way in which this iodine solution can be used is to bleach out portions of a photographic print. For example, we can photograph a gramophone record cabinet by standing it on the lawn in the garden, without a special background. In the print, the grass, hedge and trees, etc., will show.

Soak the print in water for a few minutes and then let the water drain off so that the paper is damp without being soggy. Using a camel-hair brush, paint out, with iodine solution, the unwanted background. Obviously this method is best suited to objects which have fairly bold and straight outlines. Then bleach out with the hypo as before. The record cabinet will then show up boldly against a plain white background—a far whiter ground than could be obtained with a sheet.

Although the reader has been cautioned to use iodine *crystals*, it is possible merely to paint out with ordinary tincture of iodine, and bleach out in *acid*-hypo fixing salts (obtainable in tins).

The really professional method, of course, is to paint out the background by retouching the film or plate, but where only a few prints are concerned, the amateur will find it more convenient to bleach the prints.

Plate 8 shows a specimen of work done (by the author) by this method. It is left "half and half" so that one may compare the clear line drawing with the heavy photo.

For convenience of reproduction, and to avoid having a plate which is partly half-tone and partly line, the whole plate has been reproduced as a half-tone. It will be appreciated, however, that the completed inked-in drawing will be reproduced as a line block.

### A Further Note on Perspective

As the subject of perspective, true or conventional, is of such great importance for those who illustrate "how to make" articles, the following brief notes may serve as an introduction to the subject. They are not intended completely to cover the whole matter, but merely to show some of the principles involved, so that a student of perspective will have some idea of the direction his studies will lead him. Obviously, there is no need for the writer-artist to have, say, an architect's knowledge of perspective.

In Fig. 38 we have a rectangular block, of which *a b c d* represents the plan. It is tilted, on corner *a*, at angles of  $50^{\circ}$  and  $40^{\circ}$  to the horizontal line *ef*. This tilt can be anything the artist cares to make it. A vertical line *g h* is drawn to pass through *a*. This is the *line of sight*, and somewhere along this line is the *station point* from which the object is viewed. One is not *compelled* to view corner *a* "end on" but we have taken the simplest course for convenience of illustration and description.

The greatest "half" (if one can forgive the solecism) of the object thus viewed is represented by the distance  $A B$ . The distance of the station point  $n$  from  $a$  must therefore be *at least* three times the distance  $A B$ —preferably more.

Through point  $n$ , thus located, we draw a horizontal line  $j k$ . Angles of  $50^\circ$  and  $40^\circ$  are drawn to correspond with those already drawn in the plan view. The lines thus drawn will, when produced, cut line  $e f$ , and give us the important *vanishing points*. One is shown at  $p$ . The other is "off the board." This difficulty has already been discussed. As a matter of fact, since Fig. 38 is merely a conventional diagram for demonstration purposes, the present writer has had to make the angle  $p n k$  rather more than its reputed  $40^\circ$  in order to get point  $p$  into the diagram at all. This has caused some distortion in the final perspective sketch, but the *principle* remains unchanged—

Point  $o$  is marked off below  $a$  at a distance to represent the height of the observer's eye above the base of the object viewed. Through point  $o$ , the *ground line*  $l m$  is drawn.

From points  $b c d$  we draw lines  $bn cn dn$  cutting height line  $e f$  at points  $q r s$ . Actually there is no need to carry the lines right down to  $n$ . All that is necessary is for the points  $q r s$  to be located. From these points perpendiculars are dropped, and will give us points  $t u v$ . The rest of the diagram is self-explanatory:  $o y$  represents the true height of the object;  $t w$  and  $v x$  are, of course, fore-shortened.

As already hinted, when we have obtained the main "carcase" of our figure, we can fill in smaller details "by the eye" or employ various short cuts which will obviate a great deal of geometrical construction. For example, by joining diagonals  $o v$  and  $y z$  we get the centre  $x$  through which a vertical may be drawn, or through which a line may be drawn to  $p$ , thus dividing the face of the block into vertical or horizontal halves.

Figs. 41 and 42 show the principles of isometric projection, which is very simple indeed. True scale lengths are marked along the  $45^\circ$  line, and then dropped perpendicularly to the  $30^\circ$  line. These fore-shortened lengths are the ones used on the slanting lines (made with the  $30^\circ$  set-square). The vertical lines keep their true scaled length.

One great disadvantage of isometric projection is that one is tied to one view: that made by the  $30^\circ$  set-square, whilst the slanting lines incline equally on both sides. In *trimetric projection* this objection is overcome (Fig. 40). As the name suggests, there are three measurements. In Fig. 40, sides  $C$ ,  $D$  and  $E$  are made to different scales. This results in much extra work which nullifies the otherwise undoubted advantages of this system. There is to be had, however, an instrument called the M V Trimetric Scale, which overcomes much of this bother. Fig. 39 is an almost microscopic sketch of the instrument which measures about 11 in. by 8 in. and has scales along its outer and inner edges. It is sold with instructions for use.

In connection with special appliances for drawing in perspective, it might be remarked that during the War, when perspective drawings

were much used to instruct "directed" workers who could not understand draughtsman's conventional drawings, ingenious devices were developed by some big firms, such as the Douglas Aircraft Co., of California, to enable their own draughtsmen to make perspective illustrations. Some of these (patented) devices are, nominally, on the market, though, for some time to come, they may be very difficult to obtain. They do not, of course, revolutionize perspective drawing, but they do take much of the "donkey work" out of it, and minimize the tedious plotting of innumerable points.

### In Conclusion

Thus we come to the end of this book, and any free-lance who studies its contents well and puts its precepts into practice cannot fail to gain more acceptances and to share in the coming boom of ILLUSTRATED JOURNALISM. '

Illustrated journalism was temporarily checked by war-time restrictions. It is now gathering speed again. It will soon be booming.

Are you ready ?

THE END



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